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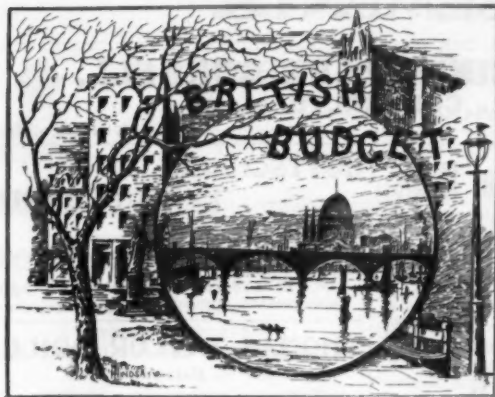
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It is to be regretted that Anton Dvorák is unable to be present at the next concert of the Philharmonic Society. The directors have arranged with Moritz Moszkowski to conduct a performance of his Suite in F, which was dedicated to the society and first produced by them in 1886 under the composer's direction. At the next Philharmonic Society concert Mlle. Ella Pancera will play the Schumann piano concerto, and Miss Giulia Ravogli will be the vocalist.

Mme. Alice Gomez had the honor of singing at Windsor Castle before Her Majesty and the royal circle on Thursday, May 12, Mr. Adlington at the piano. Carl Fuchs, professor of the violoncello at the Royal Manchester College of Music, also had the honor of performing.

Mme. Teresa Carreño, one of the most distinguished pianists of the gentler sex, is engaged to play Tchaikowsky's B flat minor piano concerto at the Queen's Hall on June 15.

Mlle. Camilla Landi, who has recently completed a grand tour in Germany, Austria, Russia, Holland and Switzerland, is now due in London, where no doubt her excellent singing will delight many an audience before the end of the season.

The late John Francis Borschitzky, a Bohemian musician and teacher, who resided in London for many years and died there in 1897, bequeathed the whole of his musical copyrights and some valuable stringed instruments to the Incorporated Society of Musicians for the benefit of the Orphanage. The copyrights were in the hands of the Music Publishing Company of Liverpool, and the directors most generously relinquished all claims upon them in favor of this newly founded charity.

Herr Ferdinand Hellmesberger, who is to make his first public appearance in England at a concert at St. James' Hall on the 24th inst. already enjoys a well-founded Continental reputation. If name goes for anything his reputation should be tolerably great here already, since there are few who do not know the patronymic of Hellmesberger, which in Viennese musical life has been a name to conjure with for upward of half a century. Herr Hellmesberger is or was the cellist in the famous string quartet which bears his name.

It appears that the carriage accident which prevented Miss Clara Butt from appearing at the Ballad concert last week is more serious than was at first supposed. At any rate, the announcement has been issued that Miss Clara Butt will be unable to fulfill any of her engagements for the next four weeks.

It is notorious that Dr. Joachim's taste in music leans far more toward the classical Beethoven and the romantic Schumann than toward the highly colored and emotional compositions of the more modern schools. In view of this it is interesting to hear that since his return to Berlin he, too, has been bitten by the Slavonic gad-fly, and that he is directing rehearsals of Tchaikowsky's "Pathetic" symphony at the Hochschule in Berlin.

Spielmann, a favorite Russian tenor, in bidding farewell to his admirers in Moscow the other day waived the usual custom of receiving valuable gifts, saying that flowers and wreaths were the only tributes an artist could fittingly receive.

Spa is perhaps the prettiest of little Belgian watering places, and the program of fêtes for the coming summer and autumn is unusually attractive. Music plays an important part in the entertainment provided for visitors, many concerts being arranged, and there will also be the usual regattas, balls and fêtes, as well as a battle of flowers in August. The Queen of the Belgians and her daughter, the Princess Clementine, will spend the summer at Spa.

It is rumored that the orchestra of the Imperial Chapel, Vienna, is to be discontinued. Its members have been drawn from the orchestra of the Imperial Opera, and are obliged to attend the religious ceremonies for a small

sum, something less than £100 per annum. They cannot afford to lose this amount, so have appealed to the Emperor.

I offer my congratulations to Mme. Irma Saenger-Sethe on the birth of a daughter.

Dr. Joachim has been awarded the Order of Maximilian for Arts and Science by the Prince Regent of Bavaria.

I understand that Liza Lehmann's song cycle, "In a Persian Garden," seems to have become quite the craze on the other side of the Atlantic. Performances are reported in all the large cities, and it appears to receive everywhere well merited appreciation.

To the making of books on Wagnerian subjects there is no end, or at least the end is not yet. As the years pass the number seems ever to increase. In view of the forthcoming cycles of "Der Ring des Niebelungen," at Covent Garden, R. Farquharson Sharp is on the point of issuing a description of the great drama, with allusions to the sources from which Wagner derived the story.

The death is announced from Leipsic of Herr Bernhard Vogel, a well-known and much esteemed music critic, a pronounced "modern" and the author of two thoughtful and admirable brochures on Wagner and Brahms, a fact which shows how catholic was his taste.

The Hungarian violinist, Eduard Remenyi, whose sudden death at San Francisco occurred on the 16th inst., had during his career visited London more than once—in 1854, when he was a political refugee from his native land, and in 1877, when he appeared at the Crystal Palace. In 1878 he played once or twice in London en route for America. He wandered in his eventful career over the greater part of the world and has thus been happily summed up by a writer: "Although somewhat of the nature of a comet, Remenyi is undoubtedly a star of the first magnitude in his own sphere."

THE OPERA.

After the German Wagner's heroic and ponderous Norse music-drama, "Die Walküre," the French Gounod's sentimental and tragic comic treatment of the German legend of "Faust" was a striking contrast. "Faust," which still retains its pristine freshness for the operatic public, has almost entirely lost its hold on the affections of musicians, not that its beauties have become less, but its weak points more apparent with the march of time. The first page of the overture, the first scene of Act I, "The King of Thule" ballad, most of the garden scene, Mephistopheles' serenade, and the prison scene are fine, while in the church scene Gounod has reached his highest point in elevated style. But what a cheap and noisy soldiers' chorus! How little worthy of grand opera is the Fair scene. That it is not necessary to be "vulgar" when "familiar" (as Shakespeare puts it) Wagner has proved in his delightful German Prentices' dance in "Die Meistersinger." "Faust" still has a long lease of life, for in addition to the charm of much of its exquisite music, the play itself, being as it is a very human and pathetic love story, embellished by military, ecclesiastical, satanic and romantic accessories, is one of the strongest ever put on the operatic stage. The performance was on the whole highly satisfying. Madame Eames as Marguerite and M. Plançon as Mephistopheles are so well known that comment is quite unnecessary. M. Bonnard made a satisfactory Faust, though a little more power in the louder passages would be an advantage. Miss Margaret Reid made a decided success as Siebel. The chorus was good and the mounting of the opera excellent.

Bizet's bright and melodious "Carmen" was very ably performed, with Mlle. Zélie de Lussan in the title role, M. Saléza as Don José, Miss Suzanne Adams as Michaela, M. Albers as Escamillo, and M. Flon as conductor. The curtain rose on the emptiest house of the season, which, however, filled up in half an hour or so. The first act lacked animation and freedom. Perhaps the conductor was not yet accustomed to the orchestra and chorus. It was a mistake on the part of Mlle. de Lussan to sing the "Habancera" half a tone higher than it is written. The slight gain in vocal brilliancy is more than outweighed by the dullness in the orchestra, resulting from the transposition of the string accompaniment from D minor to E flat minor. It was not surprising therefore that this usually captivating song and chorus failed to rouse enthusiasm. Mlle. de Lussan's acting of the part was delightfully saucy and capricious, and her singing was excellent. Other actresses may represent Carmen in a more ferocious and dare-devil manner, but taken altogether as acting and singing Mlle. de Lussan is certainly a fine impersonation. M. Saléza was the finest Don José I have heard for many a long day. His acting was subtle and impassive, while vocally he was superb. M. Albers as the Spanish toreador was more satisfactory as an actor than as a singer. Miss Suzanne Adams sang the beautiful music of Michaela with becoming tenderness and simplicity. The chorus was good. The cast included three American ladies—Mlle. de Lussan, Miss Adams and Miss Roudéz. This happy mingling of American and Spanish was unfortunately much at variance with the regrettable international relations abroad.

"Tristan" on Saturday evening began badly. The orchestra came to grief on the second note, some of the vio-

loncellos playing F sharp against the F natural of the others. The prelude was rather unsatisfactory all the way through, as the conductor was unable to pull the orchestra together. Then the sailor's song, with which the first scene begins, was most sleepily sung. But with the sudden rousing of Isolde matters began to mend, and what followed was perhaps the finest performance of this Wagnerian masterpiece that Covent Garden has seen. The singing, acting, stage-setting, orchestra were all excellent. Herr Zumppe, the conductor, is, however, not gifted with the power of making his orchestra convincingly dramatic. At best he keeps good time and follows the fortes and pianos of the printed page, but he gets no climaxes, no subtle accents or phrases, no happy original reading. In fact, he is an ordinary good conductor without personality. The conducting was not by any means bad. But when one remembers the readings of other and greater conductors, how much one missed in the orchestral passage just before Tristan comes to Isolde at the beginning of the fifth scene of Act I. There was no palpitating expectancy depicted in the square-cut performance of the introduction to Act II. There was no point, no climax to that glorious C major, 2-2 section, of the duet in the second scene of the same act. A little farther on in the same scene, with the throbbing, syncopated accompaniment in A flat, the conductor kept his orchestra at a dead level mezzo forte for about five minutes. There was no bite to the violins in the opening of the third act. The tragic phrase for the fourth string of the violins beginning on the 6-5 chord on the fourth degree of F minor—a phrase which so wonderfully expresses Tristan's suffering—was very tame in Herr Zumppe's hands. The orchestra, with the exception of the mishap at the beginning, was excellent. The instruments were well in tune, and the quality of the tone could not be better. The perilous passage for four horns toward the end of the first scene of Act III. was played flawlessly, as were also the difficult horn calls of the hunters behind the scenes at the beginning of the second act. The C major 3-4 passage, which is played behind the scenes announcing the arrival of Isolde's ship, is given, in the full score, to the English horn. But on this occasion, and with great gain to the passage, it was played on an instrument which my ear judged to be a copper bugle. With Madame Nordica as Isolde, M. Jean de Reszké as Tristan, Miss Marie Brema as Brangäne, Herr van Rooy as Kurwenal, it is not surprising that such a memorable interpretation delighted the vast audience which crowded every part of the opera house. We have so often been told that this music cannot be sung, and we have so often heard it shouted and declaimed by Tristans who could not sing, and by Isolde without a voice, that it was a double joy, not only to hear it sung, but to hear it superbly sung, with all the confidence and apparent ease one is accustomed to in a Schubert song or a Massenet romance.

On Monday evening Gounod's "Romeo et Juliette" was repeated with the same cast as before, except that Madame Eames was Juliette instead of Miss Adams. Madame Eames' voice is more sympathetic in quality than Miss Adams', though not so bright. Her Juliette was a more coquettish and experienced damsel than the simple, innocent, and confiding maiden that Miss Adams impersonated so well. It was an improvement to make the chorus sing pianissimo in the Garden Scene of Act II. At the previous representation their shouting was somewhat comical. M. Saléza was as fine a Romeo as ever, while Miss Fanchon Thompson as Stephano acted more like a boy than on her first appearance in this part. Tuesday evening began with another work of Gounod, "Philemon et Baucis," one of the slenderest pieces we are likely to hear on the huge Covent Garden stage. The play is a refined comedy representing one of the little amorous adventures of Zeus, king of the Grecian gods, better known by the Roman name Jupiter. The whole story is to be found in the eighth book of Ovid's Metamorphoses. The stage was appropriately set and furnished with Greek scenes and implements. In fact, the whole scene, in its interest, offered some slight compensation for the dreary days of the past, when I had to "get up" Greek subjects. There was the wine-jar "Oinochoe," the drinking-cup "Cantharos," the tripod, the Greek key-pattern on Baucis' mantle. Jupiter wore the "Imation," but the footgear was not sandals. The scene-painter made a mistake in designing the temple in the background after the Corinthian style, for it was the Ionic which obtained in Phrygia where Philemon and Baucis resided. This temple was set on a hill exactly like the Parthenon at Athens, but the Parthenon was in the purest Doric style. Opera is an incongruous mixture at best, however, so we will put up with Jupiter talking French and Philemon indulging in Gounod recitative. Miss Marie Engle acted and sang the part of Baucis delightfully. Her French is really charming and her vocalization beyond reproach. This music offered her scope for the most delicate staccato runs and dainty trills, all of which she executed to perfection. She looked as if she might in reality fascinate Jupiter himself if she could only get the chance. M. Plançon as Jupiter, M. Journet as Vulcan and M. Bonnard as Philemon com-

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MR. SHERWOOD created a furor by his wonderful playing at the meeting of the M. T. N. A. in New York City last June. His playing in other large cities this season has aroused the utmost enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest American pianist. Mr. Sherwood will teach and give recitals as usual at the Chautauqua (N. Y.) Assembly from July 11 to August 13.

pieted the cast. Following this opera came Glück's "Orphée," one of the masterpieces of our art, which a century and a quarter has not yet been able to tarnish. It actually sounds more modern than the preceding work. Fifty years ago Gounod's work would have seemed the newest; but now that that style has gone out of date, the stronger and truer work of Glück seems the fresher of the two, for the same reason that the symmetrical and stately temples of the old Romans have a more modern appearance than the more recent but now antiquated Tudor buildings in rural England.

Glück, the Wagner of the eighteenth century, has, like Wagner, the Glück of our day, gone to mythology for his subjects. It is easier, therefore, for us to come in touch with Glück's Greek mythology than it would have been had we not of late grown familiar with the Scandinavian legends of Wagner. What a masterpiece Glück left us in "Orphée"! How stately and epic the first act; how ruggedly grand, sombre and thrillingly dramatic the second, where the lyre of Orpheus softens the hearts of the spectres of the under-world! The peaceful, pure, nobility of style of the third act is, I have no hesitation in affirming, without a compeer in the whole operatic literature. Then the end is so touchingly human, is such a burst of lyric song, that it cannot but move those who are too callous or unimaginative to enjoy the ineffable serenity and chaste elegance of the third act. The Orphée of Miss Marie Brema was one of the most satisfactory impersonations seen on the operatic stage for a long time. There were many very subtle touches as well as strong ones, while vocally she was beyond criticism. Personally, I do not like the head thrown so far back as she often carries it, but this is a trifle. There was little to do for anyone else, but the smaller parts were filled very satisfactorily by Miss Suzanne Adams as Eurydice, Miss Fanchon Thompson as "Une ombre heureuse," and Miss Margaret Reid as "L'Amour." The mounting of the piece was excellent, especially the third act, where the half lights, the luxuriant foliage and the quiet movements of the blessed spirits were in decidedly better taste than the glamor of limelight and

high color we used to see a few years ago on the same stage. M. Flon was the conductor of both operas.

CONCERTS.

"Moszkowski all Smiles," would be no misnomer for the genial composer and pianist who was fêted by the Philharmonic at their concert last week. I imagine that Moritz Moszkowski is one of the happiest of mortals, perhaps the very happiest of musical composers. He is at least an optimist without one trace or a taint of pessimism, to judge by his Piano Concerto in E, with which he elected to make his first appearance as a pianist before the British public. Brimful of "youthful jollity" it is; a "jolly muse" is his, and so full of high spirits is the concerto that it is difficult to credit its composer with five and forty years. They are more like the spirits of a youth who still sees life in front of him through the rosiest of spectacles, for whom life has not yet brought any of the hard knocks which are in store for us all. Yet sweet as is much of the music, as is its whole tone, it is not saccharine, not cloying. And, again, if it is not a very masculine creation, neither is it effeminate, though there may be an element of something a little feminine in it. It is, in fact, a lady-like work—a "Parisian creation"—the sort of concerto that, if it were a costume, Maude would describe to Amy as "a perfect love of a dream." The frills and furbelows are most becoming, and put on the body as a well-dressed lady puts on her clothes. All the bows, ribbons, titivations, are there, designed by a master costumier and pinned precisely in the right spot by no less masterly a costumière. But, to come down to earth again, something more than this is required in a concerto if it is to make a solid mark in history. It is precisely that "something" which is lacking from Herr Moszkowski's concerto, and I think it hardly likely that it will make a mark in any other history than that of the London Philharmonic Society. The composer introduced his olive branch in the most charming manner possibly. He fondled it, petted it, stroked it, caressed it with all the devoted care of the fondest of parents. He made it sing, warble pretty tunes to us. He

shook pretty rattles in our face; he almost made it dance, so light and nimble was it. But he spared the rod and spoiled the child. Exquisite was his performance, but we get tired of four movements of exquisite music. We wanted to hear the baby cry, if only to realize that it could do so. Herr Moszkowski is a master of the decorative art.

The other soloists were M. Sauret, who, by playing Beethoven's Violin Concerto at more or less the eleventh hour, filled a gap left vacant through the inability of M. Gregorowitsch to appear; and Mlle. Marcella Prega, who delighted everybody by her extremely refined and downright beautiful singing of "Piangerò," from Handel's "Giulio Cesare," and "Deh Vieni," from "Le Nozze di Figaro." Certainly Mlle. Prega's performance was not the least interesting during the evening, for it was sincere, unaffected, appropriate and especially delightful, since the singer's lovely voice was so well suited by the arias she selected. The concert began with Mendelssohn's "Melusina" overture and closed with a selection from Herr Moszkowski's ballet "Laurin." Sir A. C. Mackenzie conducted.

At Mr. Schulz-Curtius' concert at Queen's Hall on Tuesday night a first appearance in this country was made by Felix Weingartner, a young conductor who has won a great reputation in Germany. Herr Weingartner, in addition to an excellent and decisive beat, has the power of making his influence felt by his orchestra and his indicated wishes responded to with alacrity. Each point in the varied compositions in the program was brought out with powerful precision and clearness. Few conductors who have come here have succeeded in making themselves so thoroughly at home with a band in so short a time. With the good material at his disposal it was not to be wondered at that throughout the evening his work was remarkably fine and interesting. The program included Beethoven's Seventh Symphony, overtures by Weber and Berlioz, a selection from "Parsifal," and a symphonic poem on "King Lear" by Herr Weingartner, which was heard for the first time in England. It produced a favor-

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able impression, and is an excellent specimen of program music. In style the work is thoroughly modern, and the orchestration is highly colored, yet with all this Herr Weingartner's music is free from extravagance, and never sacrifices beauty of melody and tone for sensational effects. It is to be hoped that the young composer, having made so successful an appearance here, may be often heard in London, and also bring with him more music as full of interest as his "King Lear."

The ninth recital of Georg Liebling, at St. James' Hall yesterday afternoon, was the scene of very great enthusiasm, the pianist being recalled to the platform again and again after several of the numbers and obliged to play two encores during the afternoon. Of his playing of Beethoven, Chopin and Schubert little now can be said that has not already been said. His beautiful singing touch and in the broader passages his immense power make his interpretation of the masterpieces those of the great artist. His program also contained several representative pieces of other than classical composers, such as Liszt, Godard, Dupont and Moszkowski. The "Humoreske" of this last-mentioned composer found great favor with the audience. It is full of interest, and effectively written for the instrument. It is dedicated to Herr Liebling, who entered fully into the spirit of it, bringing out all of its beauties. The program in addition contained four compositions which received their first public performance on this occasion. One of them was a Prelude and Fugue by Clarence Lucas, dedicated to the memory of Brahms, while the other three were preludes from the pen of the pianist himself. These new compositions of Liebling are strikingly original, and are certainly written in the genre of this composer. He has a distinct style of his own, as shown in these and other compositions which have been heard in London. These preludes are tender, sad, melancholy, yet possess a charm that is bound to make them much sought after, especially as they are not over difficult. They have just been published by Forsyth Brothers. Dupont's brilliant Toccata was repeated without any apparent fatigue on the part of the pianist. Indeed this formidable octave staccato study, which requires the arm of a Titan for its subjugation, apparently presented no difficulties for Herr Liebling. The additional number played after Liszt's "Don Juan" fantasia was presumably a gavotte from his own pen. This artist, who is a giant of the keyboard, certainly has a gigantic technic, a gigantic memory and an almost inexhaustible repertory, for although he has given nine recitals, embracing the most important and difficult compositions written for the piano, he announces still another for June 15.

Vladimir de Pachmann has returned once more to the scene of many a former triumph, St. James' Hall, where he reappeared, after an absence of some six years, on Saturday afternoon. In view of the enormous number of distinguished pianists who have been heard here during that period it might not unreasonably have been thought that M. de Pachmann's name would have been forgotten ere now. But no; he returned, as he left us, smiling, looking perfectly happy, cheery, on the best of terms with his audience, who may or may not have included many of his old admirers. He was as warmly greeted by the ladies in the audience as in days of old, and—be it whispered—he was as full of his old mannerisms as ever. Moreover, his hand, or rather hands, have lost none of their old cunning. His touch is as delicious as it ever was, his tone limpid and pure, and his technic quite unimpaired. Artistically he is, as it were, in statu quo ante, in spite of his six years of absence. As

a player of Chopin's music M. de Pachmann has still few rivals, and having said this is it necessary to say more? Well, nay more than well, as he plays Schumann and Liszt it is Chopin that he shines as he always has shone, and in view of his excellent performance of Chopin we may surely forgive him much that we do not all like in his mannerisms, which look like affectation, which we do not like in a genuine artist.

M. Slivinski gave his second recital on the 17th at St. James' Hall and again showed that his admirable technical powers are at least equaled by the delicacy and poetry of his fancy. I was not in time to hear him play Beethoven, but it is as a player of Chopin that he has most claims to regard, and the charm of his interpretation of the Polish master was yesterday as conspicuous as ever. The usual selection from Liszt was duly performed, and the furore it created was, considering the circumstances, quite natural.

Miss Isabel Hirschfeld had the very valuable assistance of Henry Such at her concert at the Salle Erard on May 16, and joined him in Brahms' G minor sonata and Mozart's sonata in E minor, with successful results. As a soloist Miss Hirschfeld showed plenty of power and brilliancy, if not much poetry. In pieces by Raff and Moszkowski, as well as in the concerted music, she appeared to most advantage.

Miss Agnes Miles, from Cedar Rapids, Ia., who is said to be the best American pupil of Moszkowski, gave a piano recital at Steinway Hall on Monday evening. In Bach's fugue, the first number on her program, she showed exceptional talent. Her touch is firm and her technic ample to compass the difficulties of this composition, while the musical feeling she evinced was remarkable for an executant of her age. Her interpretations of some of her distinguished master's compositions, notably the "Spring," op. 57, was most successful, displaying her clear technic, facility of execution and musical temperament. Chopin's Ballade, op. 23, showed her to possess the necessary feeling for this master's characteristic works, and the Liszt Fantaisie, with which she ended her concert, was taken with a power that reminded one of Carreño. Certainly this young lady has a future before her. She will soon visit America and will probably give recitals in the East, as well as around her home. She was assisted on this occasion by Miss Regina de Sales, who was in superb voice, and gave a magnificent interpretation of Liszt's "Die Lorelei," Henschel's "Spring" and songs by Brahms and Dvorák. Her German is exceptionally good and she evidently comprehends the idiom of the language, judging from the manner she entered into the spirit of the compositions.

Among other concerts I might mention has been an extra Ballad at the Queen's Hall, the artists being Miss Evangeline Florence, Mme. Belle Cole, Miss Ada Crossley, Messrs. Lloyd, Plunket Green, Andrew Black and Miss Leonora Jackson.

Henry Bird, who is perhaps the most distinguished accompanist in London, gave his annual concert on Tuesday, when he was assisted by many of our leading vocalists. This concert lasted over three hours.

If the American Government are in need of any outside help in recruiting for their army they could hardly do better than engage Denis O'Sullivan, who, if he sang war songs to the populace as he sang them to his large audience at the Queen's (small) Hall on Monday evening, would stir into life and activity even the statue of Liberty in New York harbor. He is, in fact, a very Pygmalion, for no statue, not even one of human flesh and blood, could withstand his wiles. But it was not only in the

warrior bold" style that Mr. O'Sullivan made so great a success of his recital. His performance of a group of German songs by Brahms, Cornelius and Löwe was one of the most completely artistic performances I have heard for many a day. Then, turning from grave to gay, passing en route through Boito, a fine song from whose "Mefistofele" was given, Mr. O'Sullivan sang a number of modern arrangements of Irish songs in a manner that was most exhilarating and convincing. It is difficult in noticing such a concert to avoid rhapsodizing, but it is only the bare truth to declare that everything Mr. O'Sullivan sang was sung with great beauty of voice, rare artistic style and perfect finish. Miss Louise Nanney also appeared.

F. V. ATWATER.

The National Conservatory.

ALTHOUGH summer has just begun there is every evidence at the National Conservatory that an active fall and winter season is being anticipated. The regular summer term began May 2 and will continue until August 12. We have already dwelt upon the manifold benefits offered by a course at the Conservatory during the heated term. The fourteenth annual entrance examinations begin Thursday, September 1, and continue until September 15. Elsewhere the dates may be seen. Applicants for entrance to the classes of singing, violin, viola, cello, contrabass, harp, piano, organ and orchestra will find in readiness the various members of the faculty—an unrivaled faculty let it be said parenthetically—and may be assured of the thoroughness of the examinations. Yet the ordeal is not one that the pupil of average talent need flinch at. President Jeannette M. Thurber's ideas on the subject of musical education are not stereotyped. To develop and promote the individual resources of each scholar is her cardinal doctrine, and thus it is that at all the concerts of the National Conservatory there is a total absence of the machine-made in the playing of the pupils. Individuality is the keynote of their style, and versatility of style these young students prove themselves to possess. Here is one gratifying artistic result and by no means an unimportant one.

The president of the National Conservatory is this summer formulating a number of important plans which will be disclosed after her return from Europe. The orchestra is receiving much of her consideration, and its development on a high artistic plane is already assured. Mrs. Thurber has the confidence and co-operation of the faculty of the Conservatory, and so we may safely predict a brilliant scholastic season for 1898-9.

Musical by Pupils of Lewis William Armstrong.

On Monday evening, May 23, 1898, at his studio, 57 East 129th street, a private musicale was given by some of the members of Mr. Armstrong's vocal class. The audience was very generous in its applause, which, being most evenly distributed, amply testified to the creditable work of each pupil.

The entire musicale reflected great credit upon Mr. Armstrong, who is a conscientious, painstaking teacher, and one who well deserves the success he has achieved in Harlem, where he is director of the voice department in the New York Collegiate Institute.

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From Paris.

PARIS, May 17, 1898.

THE most important event of the week by all odds has been the production of "Fervaal" at the Opéra Comique. The very fact of its production at the second Academy of Music instead of the so-called first is in itself a striking incident. At first view one would imagine the Wagner child on the scene of grand tragedy instead of on that of lyric comedy. The fact is that the Opéra Comique by its new-found energy, initiative taste and live good sense under M. Aibert Carré, is fast changing its physiognomy to include larger forms, greater variety and stronger lines, and it is profoundly to be hoped greater success to this charming house and its young and capable director.

When "Fervaal" was given at Brussels some little time ago its idea and general opinion in regard to it were printed in these pages. It may be remembered that one of the strongest points made in this connection was expressed by M. Alfred Bruneau, himself a voyager in new musical seas, and who had but a few weeks previously passed through the varied criticism which follows all new activity by reason of his "Messidor."

The critic expressed the idea that while it was possible to utilize the study of foreign composition in expressing French thought, and even to assimilate its forms, yet the danger was that the modern French student should adopt—not adapt—that which was foreign to race, thought and taste, and so falsify and seriously damage the advancement of national genius. Beyond mistake he found that the author of "Fervaal" had done that very thing. In reviewing the Parisian representation he insists upon his first impression, and upon the fact that his confrère and compatriot is in no sense an innovator or chef of a school, as the entire opera's subject, method, formula, melody (or its lack), even its orchestration and sonority are all Wagner pure and simple. In asserting this, however, he attributes to the composer strength, power, talent, great ingenuity and courage.

In this connection the opinion of M. Julien Tiersot, the eminent critic, whose calm and erudite studies of Wagner's works have won him international respect, says of "Fervaal" in the *Menestrel*:

"No one can deny the manifestation of Wagnerian influence in M. Vincent d'Indy's work. If, however, there exists a Frenchman upon whom this influence could legitimately be exercised, it is M. d'Indy, who has been Wagnerian, heart and soul, from the first Wagnerian dawn. He was one of the first French pilgrims to Bayreuth, and was one of the foremost and boldest apostles of the German master through the most dark and troubled periods of the Wagnerian battle in France, side by side with the bravest generals."

For proofs that it is possible to be subject to a strong influence yet guard the individuality of genius, M. Tiersot points to illustrations of the fact in classic musical history. "It would be wholly an error," he says, "to leave the great innovations of genius alone with the giant who created them. Art has been enriched by the creation. It is the duty of art's disciples to profit by them." He sees no reason why French writers should be hurt by taking models from a race which has produced the greatest musicians of earth. He suggests further that Berlioz was called a "degenerate descendant of Beethoven" by the greatest French sticklers for tradition and nationality; that it has since been decided the country would be glad of a few more such "degenerates," and that if the author of "Fervaal" can show himself to be a legitimate son of Wagner influence he as well as his country should be congratulated.

The writer proceeds further to show, as he sees it, that the Frenchman has not adopted and imitated but assimilated and utilized the Wagner formulas, while conserving intact his national individuality. The fundamental idea rests upon the hypothesis of the redemption, as does "Parsifal," but the types in the working out are wholly different. In the activity of movement, lightness of spirit, exaltation and real Gallic gayety he finds the Midi of France not the heart of Germany personified.

The critic, while acknowledging the falling into an exhibition at times of the too direct Wagner suggestion, feels confident that it requires but a second work from the same pen to prove the entire emancipation of the young

composer, and to place him on his feet as—if not the Christ of the new era—one of the first apostles.

The fact that the Frenchman has himself written both poem and music, an object artistically much to be desired, and indicative of exceptional talent if not genius, in itself entitles the immense effort of M. d'Indy to the respect and admiration of his country, whatever be the financial fate of the enterprise in its present quarters.

He who must share in this glorification also is Mr. Carré, who has dared impose such a prodigious labor, fraught with great toil and risk, for the sake of encouraging and promoting the creative talent of his nation. Recompense and gratitude are both due him.

Madame Raunay, who assumes the heroic feminine role of the piece, Guilhen, is the widow of a doctor. Opposed to a public career for their daughter, her parents were about to cede to her insistence when marriage put an end for a time to the discussion. Singing one day in a room adjoining her husband's office, an influential client discovered the unusual talent of the young woman, and succeeded in gaining the consent of the husband, when the latter's death again interposed; and it was not till some time later that the studies were seriously pursued with attendant success. A M. Imbert de la Tour has charge of the heavy role of Fervaal, and a M. Beyl, a Conservatoire graduate, has been brought from Lyon to fill the role of Arfagard.

Delna's assumption of the role of Fides in "La Prophète," while not a "creation" in a theatrical sense, is certainly one for this remarkable French artist, who through the success of the effort has created for herself a foothold upon the world of grand opera after having successfully conquered the heart and won the title of queen of the Opéra Comique stage.

That her interpretation would be all that was desired the record of the singer in the various trying roles she had assumed left no room for doubt. Whether her beautiful voice would fill the immense decoration musée of the Opera House, or her person fill the bulging eyes of an audience lately fed by Wagner goddesses, were the questions considered. The result has removed all interrogation points, and the little Meudon peasant girl has but one more world to conquer—the Metropolitan. What a repertory, all her own, she would have to offer! What a world of enthusiasm and discriminating appreciation she would find there at her feet! And what a "sac d'écus" she would bring back as her portion! For the good of the Paris operatic stage, none too richly endowed in feminine art, let us hope that she will not be too soon tempted more than she can bear.

Mme. Pauline Viardot was the creator of the role of Fides at the Paris Opera House forty-nine years ago, and is the only one of the three principal creators now living. The great tenor Roger was Jean. Madame Viardot was before that singing at the Theatre Italien, and this was her début at the Grand Opéra. She had then already acquired fame abroad. Fides has been one of her greatest triumphs and one of her favorite roles. This is the 477th representation of the Meyerbeer opera, whose "Robert le Diable" and "Les Huguenots" has preceded it. Scribe is the author of the libretto of "La Prophète."

An incident for the superstitious. Delna, who would not consent to Friday as the day of initial production, is obliged to bow before the unchangeable fact that she is the thirteenth Fides of the Paris Opéra.

Another great French artist has also triumphed anew this week, namely, Rejane, at the Vaudeville in a new five-act comedy, "Zaza." "Zaza" is the centre and circumference of a poignant drama of love and its sorrows in an unconventional world, where love and sorrow are just as possible, perhaps more so, than in one whose leather locks are more highly varnished. Rejane in the part is not an actress, but, as in "Sapho," a heartrending reality. The piece seems made for her; rather it seems as if she lived it. Her grief is caused—if you please—by her abandonment of her lover for—his wife.

A French comedienne as French courtesane in a French town, French theatre, with the French language and a French audience. Voila, harmony!

A stupid version of "Blue Beard," set to most charming music by Lecocq (who does know how to write charming music), has been set to legs at the Olympia. The

dancer, costumer and scene painter have supplied what the author lacked of imagination, and the undresser has finished the attraction.

An operette in three acts by M. Emile Pessard, "La Dame de Trefle" (Queen of Clubs), has had its première at the Bouffes Parisiennes. At the same time "Les Amis," a play in two acts by Abraham Dreyfus, is at the Theatre Antoine, and a grand ballet by Francis Thomé, "La Bulle d'Amour," on the order of "Excelsior," is the opening novelties of the Marigny. These complete the theatrical novelties of the past seven days.

Do other cities produce, that is, create, as many musical and theatrical novelties as Paris? Many people say not.

The "Cloche du Rhin," an opera by the organist Samuel Rousseau, is being rehearsed at the Opéra. M. Rostand's "La Samaritaine" will next be given by Sara Bernhardt at the Renaissance. Gabriel Pierné has resigned from St. Clotilde Church as organist, a position held for many years—indeed, since the death of César Franck. It is of this church that Samuel Rousseau is maître de chapelle. M. Pierné has received a prize from the Academy for a symphonic poem with chorus entitled "L'Au Mil," heard at the Colonne concerts. Madame Nevada, who sings "Lakmé" this evening for the last time, will sing "Mignon" twice before leaving the Opéra Comique. Miss Courtenay Thomas (Mlle. Courthenay) makes a second début to-morrow evening in "Manon."

* * *

While these lines are being written news comes of the sudden death of Alfred Ernst, the celebrated translator of Wagner works, whose connection with the Victor Wilder translations was the topic of heated discussion and a process some time ago.

This sterling young musician and littérateur was busily at work at his post in the Panthéon Library up to a day or two ago, while under his pen was a work unfortunately incomplete, "L'Œuvre Musicale." This last was intended as sequel to "L'Œuvre Poétique de Richard Wagner" already published.

Alsacian by birth, M. Ernst was a gifted linguist, sound musician and, better than all, a man of conviction. But forty years of age, his prodigious study of "Wagnerian language" was a labor of love and accomplished in parenthesis with the busy toil of his regular position as librarian. His life, description, works and opinions have been so often discussed and referred to here that it is unnecessary to review them at this time. He was one of the most helpful and sterling of friends, a most courteous gentleman, a man tender and thoughtful in his family as though life held no toil.

* * *

In the perfect rain of concerts, good, bad and indifferent, which has fallen about the city this week probably M. Risler, the pianist, and Mlle. Pregi, the singer, have given the most unalloyed musical pleasure in their respective lines.

An American musician of authority visiting in Paris who heard Mlle. Pregi sing at a recent production of "The Damnation of Faust" said that hers was the first real vocal pleasure she had had in Paris during the three weeks she has been here. The fine, steady tones, the absence of stroke of the glottis, or hollow tone or forced tone, the absence of the universal tremolo and wiry scream, and the exquisite timbre, impossible to describe, struck the musician as being the first sign of the "ideal" she had of Paris vocal art when in the States.

M. Risler is very much to the piano what Mlle. Pregi is to vocal art—a perfectly satisfying executant. He transforms and restores the piano which has been rendered almost unbearable from bad treatment. Aside from interpretation there is something wholly new and wholly beautiful in his execution, and his touch is marvelous. Where does that wonderful thing called "touch" lie?

Pugno, Sarasate, Guilment are giving or going to give treats in these days. M. Paul Viardot is having immense success this season. Recalls and encores follow almost every piece in his series of concerts.

An exceedingly interesting young lady pianist is Mlle. L. Ruckert. Her concert, although given the same evening as Mlle. Kleeberg's, was a great success. A sister of

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sohn Musical Bureau.

Mlle. Ruckert is likewise an able pianist pupil of Mme. Schumann.

Courtlandt Palmer and his sister, Mr. and Mrs. Potter Palmer, young Mr. Hewitt, of New York, son of the ex-mayor, and Andrew Carnegie are in Paris.

Of the 11,050 students in the Paris Latin quarter there are not 500 foreigners.

The Balzac statue, the rise in the price of bread simultaneously in many points of Europe, the discovery of the Mozart music in Berlin and incidentally the war are topics of conversation.

If all that was useless and harmful was left unsaid there would be little conversation.

Mme. Roger-Miclos gave one of her memorable and highly enjoyable concerts on Saturday. She was assisted by M. Daniel Hermann, who played with her the sonata for violin and piano by César Franck, rondo in A minor by Mozart, Bach fantasia and fugue, sonata in B minor and polonaise in A flat of Chopin, an impromptu by Fauré, and pieces by Schumann and Bergon made the program. It was played with the fire, distinction, faultless execution and fine musical intelligence which this pianist possesses. Besides she is so remarkably beautiful and has such a royal manner that she may well be called "the queen of piano in France." France will have to well protect her royal highness if she wishes to keep her, however, as her reputation in England and Germany is extending to such a degree that being taken to America is only a question of time.

A concert of the pupils of this distinguished professor was given the same week with the usual success.

A concert was given in the afternoon of Thursday of the work by Madame Ferrari, the charming French composer. Among other things fragments of her opera, "Dernier Amour," were interpreted by orchestra with M. Clement and Mlle. Wyls, of the Opéra Comique. The other works were as follows:

"Lazarone," Ballade; "Larmes en Songe," Stances; Aubade, "Sous Bois"; "Le Berger de Blandy," Tarantelle; "L'Aimée," Bacchanale, and an exquisite Menuet Louis XIV., danced by opera artists to orchestra accompaniment.

A Mlle. Pancera, of Vienna, Madame Felgueiras, and the charming harpist Mlle. Bathilde Momas added to the musical treasures of the week by concerts.

The last concert was given at the Institut Polytechnique, 107 Avenue Henri Martin. Mlle. Momas is an artist on her instrument, and adds to the value of its resources by singing charmingly to its accompaniment. This latter accomplishment she makes a specialty in her classes, for she is in addition a clever and painstaking professor.

This concert cannot be passed over without mention of the presence of the organist M. P. Toby, who is past master on the Mustel organ and one of the chief artists and composers for this exquisite instrument in Paris. Among his compositions which attracted special attention at this concert were:

Reverie for organ and harp, Berceuse for violin, with piano and organ accompaniment; Sérénade Andalouse and Vieille Gavotte, a serenade soprano song, and an Aubade. These were all about equally delicious.

An accompanist who deserved special praise is M. Lauteman, who played at the recent pupils' concert of M. Dubulle. It is so exceedingly rare that pupils are accompanied well in Paris that the fact deserves mention. His touch was delicate, his sense sympathetic and acute, his expression delightful, and he played an accompaniment to the singing, not an orchestra solo with pedal accompaniment and singing in parenthesis.

Mrs. Harold V. Cleaver has left Paris.

Madame Ribolla, whose exquisite singing as one of Marchesi's most talented pupils brought her quite a reputation in Paris, is now in London, where she has just had a most profitable and encouraging season. She had a month's touring with Ffrangcon-Davies, in which she had much success. She sang last week the "Ancient Mariner" with orchestra and chorus, and also at a big social event at Grosvenor square. Her list of concerts during the season would be too long to give here. She goes with her husband in July for a visit, returning for work in the fall. Her husband is also a valuable and well-trained singer. The young couple are originally from Cincinnati.

Jean Jacques Rousseau and His Musical Conception.

WHAT a beautiful idea! The musical education of the masses to insure their harmonious moral development.

With Plato and every philosopher after him this has been a pet scheme, but to Rousseau alone came the inspiration of how to fulfill it. He realized that the main obstacle in teaching music to the masses was the inadequate medium used; that is, the staff notation. So puzzling are the signs and so many mental operations are to be performed at once that it is almost impossible for anyone to learn to read music who has not both money and leisure. Therefore, to formulate a system in which the seven notes of the scale would be represented by signs that would instantly and unmistakably appeal to the mind, and to take each difficulty one at a time before taking them together, was the first thing to do.

The seven tones of the scale he represented by the seven numerals, with dots above and below for the higher and lower octaves.

The wonderful development in regard to time representation was elaborated by Pierre Galin, and the further development of the system as regards perfectly graded exercises in intonation, time and solfeggio was perfected by Aimée Paris and M. and Mme. Emile Chevê, and from these last three the system has been named Galin-Paris-Chevê.

It was while the system was in the crude condition of the time of Rousseau that the tonic sol fa was taken from it.

Wonderful beyond measure are the practical results that have been attained in the system. Over half a century ago M. Emile Chevê trained at Lyons in France a company of illiterate soldiers, many of whom were tone deaf, so that in a few months' time they were able to read at sight most difficult intervals and sing part songs. At another time a student was chosen at random from one of the Paris schools, and without any previous knowledge of music was enabled at the end of twenty lessons to intone at sight any music whatever placed before him.

In Paris, over and over again, competitive examinations were held in which all the first choral societies of Europe were invited to participate, and the first composers, such as Berlioz, Halévy, &c., were the judges. The Chevê method was invariably successful. Many are the interesting anecdotes told of composers who have written on the spur of the moment specially difficult music to test the wonderful sight-reading powers of the Chevê classes, but always the system could hold its own.

We may say that its salient features—that is, simplicity of signs, one mental operation at a time, perfect gradation, and great sufficiency of solfeggio—make the work easy, yet fascinating beyond measure.

In the schools throughout Belgium, France and Switzerland, where it is almost universally used, the teachers consider it a far better discipline for the mind than even mathematics, for, like mathematics, the unknown is developed from what is already known; but, unlike mathematics, immediately the mind conceives the tone the voice has to produce it instantly. It gives a concentration and alertness in expression that are marvelous in developing the child mind.

No instrument is ever used in the study, and no tone is ever prompted by the teacher, perfect self-reliance being taught from the first lesson. In place of the sixty adjustments which are ordinarily required in reading in the different keys in both treble and bass clef, the Chevê method by the system of "movable Do" used, enables even little children to read with most perfect accuracy with only seven adjustments. This is only an example of the remarkable clarity and condensation of the method. Of course the stationary language is taken up later on, for that really comes under the head of the advanced chromatic work.

The unprecedented results that have been obtained in ear-training and musical stenography make one hopeful that Schumann's seemingly impossible advice to young musicians is a thing that we all have within our grasp. His words were, "Whenever you hear a musical sound, whenever you are out in the fields and the birds sing, try to write down exactly what you hear." And then his last

words under the same caption: "The highest conception of musical perfection is to be able, when listening to an orchestral composition, to see written out before one exactly what each instrument is saying."

When little children, with only a few months' study, can write down stenographically melodies and part songs which they have heard for the first time, what cannot be hoped for in their musical attainment later on?

Miss Mary Fidelia Burt, the representative of the Galin-Paris-Chevê method in Greater New York, has been enabled to obtain most interesting results through its means. The highest development of the work, musical stenography, she has perfected in a degree most highly satisfactory, as the unprecedented work of her pupils shows. She has given large public exhibitions in which the audience was asked to test the pupils' ability to read at sight, which proved itself equal in every way to the demands made upon it. The exquisite training of the ear in difficult syncopations is possibly even more wonderful than the work in intonation, wonderful as the chromatic work is there.

The different leading composers, vocal teachers, &c., of New York who have seen the work for themselves, and who have tested it through their pupils, have been most happy in indorsing the Galin-Paris-Chevê method. Among them are Bruno Oscar Klein, Dudley Buck, Edmund J. Myer, Mme. Luisa Cappiani, Tom Karl and many others. These, added to the names of the representative musicians of Europe, such as Rossini, Berlioz, Gounod, Godard, Guilmant, Gevaert and Faure, make a showing of which any method might feel proud. Even Wagner, so the story goes, was astounded at the precision and purity of intonation with which the Paris school read at sight a chorus which he had made purposely difficult.

John Zbanaky, of Philadelphia, has had most wonderful results, his large classes of seven and eight hundred doing almost incredible work.

The Cortland Musical Festival.

AT the twenty-fourth Mahan Music Festival given at Cortland, N. Y., the amateurs who took part were: The Cortland Conservatory Orchestra, composed of young girls and boys, conducted by Prof. A. E. Darby, and the United Musical Societies of Central New York, under the direction of Prof. H. R. Palmer, together with the local singers Mrs. Edna W. Hedden, Miss Margaret Wilson and Miss Colvin.

The professional artists were: Miss Frances Mosby, mezzo soprano; Miss Edith J. Miller, contralto; Ion A. Jackson, tenor; Chas. D. Lee, baritone; Franz Wilczek, violinist, and John Francis Gilder, pianist. The mission of professional artists at music festivals is not only to give pleasure to their audiences, but to present the musical standards to local and less privileged students. This double function the above artists succeeded in fulfilling with the highest degree of satisfaction. The soprano soloist of the occasion, Miss Frances Mosby, a brilliant mezzo soprano singer from New York—a native of Memphis, Tenn., made her first appearance on Thursday evening, which she devoted to dramatic opera arias. Friday afternoon she gave to English song and Friday evening to French and English ballads. She has a heavy dramatic voice, cultivated to the possibility of brilliant execution. In her one fioriture number, an Italian waltz-song, her voice responded freely and easily to its requirements; but she is essentially dramatic, and her interpretation of the operatic selections, "Pleurez mes yeux," from "Le Cid," and an aria from "Carmen," showed how naturally she could add action to a voice essentially dramatic. With a pure, clean diction, finished phrasing, the gift of expression and charming personal appearance, she roused the enthusiasm of her audience, and was an attractive feature of the festival.

Miss Edith Miller, a contralto from Canada, with whom New York audiences are now becoming acquainted, is a young woman with a fine contralto voice and winning manners. Her work ranged through successful numbers of oratorio, opera and English ballad. In delivery, tone and style she excels perhaps in oratorio, and the unvocal passages of Handel became interesting in her hands. She

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sang her German songs with the English translation, making them thereby more acceptable to her audience. Both of these artists were warmly greeted.

Dr. Ion A. Jackson, fresh from a tour of eighteen concerts, displayed his fondness for old English songs, which pleased his audience almost as well as his full voice in "Queen of the Earth," by Pinsuti, and a recitative and aria from Von Weber's "Oberon." He was in fine voice, and was listened to attentively.

Both audience and chorus enjoyed to the full the one appearance made by the violinist, Franz Wilczek. As usual his work was exquisitely sympathetic and moved the audience to hearty demonstrations of approval. John Francis Gilder, the pianist, displayed his accustomed unvarying amiability not only by generously filling out his own numbers, but those left vacant by the absence of others, even adding his mite as accompanist to Mr. Wilczek. The regular accompanists were Miss Alice Walter Bates, Miss Isabel McCall and Miss Kate Stella Burr.

Patriotic songs sprinkled the program: Old Glory draped the walls, and the strains of the national ode ended a week full of profit and interest to the music lovers in that section of the State. M. S.

Bloomfield-Zeisler in England.

MANY have been the favorable criticisms printed by us on Madame Bloomfield-Zeisler's piano playing in England, but another selection of criticisms discloses the unanimity of opinion on her performances:

Her appearance at the Philharmonic last week was her debut before a London audience. The conditions were not altogether favorable, since Rubinstein's D minor Concerto, the work chosen for her first solo, is neither an inspired nor an impressive composition, while the orchestral accompaniment was given in an unsympathetic and perfunctory manner by the band. Instead of supporting their dominated the solo instrument; instead of taking their cue from her in the passages calling for an elastic treatment of the tempo, they gave the impression of endeavoring to impose their own time on the soloist. If Madame Bloomfield-Zeisler had an imperfect sense of rhythm, or was given to hurry, as so many ladies are, there would be some excuse. As a matter of fact, we have never heard a female pianist who had a keener sense of rhythm, a more incisive attack, or a truer instinct in her use of the tempo rubato. Later on in the evening she gave Litoff's showy Scherzo, a work revived by M. Paderewski a year or so back, with exquisite delicacy of touch and crispness of execution. This is a piece which, by its endless iteration of a tuneful phrase, reminds one of the ceaseless gyrations of a squirrel in his revolving swing, and it speaks eloquently for the skill and charm of the performer that she lent the composition a grace and distinction which it does not really possess. Thanks to the regularity of the tempo, the orchestra was deprived of any opportunity of dragging back, and the ensemble was consequently far better than in the concerto. Madame Bloomfield-Zeisler was well received at the close, and, had she chosen, might well have taken an encore. But if the Scherzo had been played half as well by a man the audience would have insisted on an extra piece.

Emanated from association with an unappreciative orchestra, Madame Bloomfield-Zeisler gave the public a true taste of her quality at her recital in St. James' Hall on Saturday afternoon. More poetic playing we have not heard for many a long day than her rendering of a group of pieces by Chopin, including the Nocturne in C, the Scherzo in B minor, and the D flat Waltz. As a mere tour de force her playing of Rubinstein's arrangement of Beethoven's "Turkish March" was brilliant in the extreme, while her reading of Schumann's "Etudes Symphoniques" was instinct with the true spirit of romance. Altogether, Madame Bloomfield-Zeisler achieved a remarkable success; indeed, judging from her performance on Saturday we are inclined to consider her the most interesting and stimulating of all living amazons of the keyboard.—London Guardian, May 4.

The favorable impression created by Madame Bloomfield-Zeisler's playing at the Philharmonic concert was

greatly enhanced by her brilliant and poetical rendering of a long and varied program at St. James' Hall on Saturday afternoon. She essayed representative works by a number of composers—Bach, Beethoven, Schumann, Chopin—and achieved results in every instance that proved her to be an artist of exceptional gifts—executive, intellectual and emotional. Judged by the standard of her performance on Saturday, Mrs. Bloomfield-Zeisler need fear comparison with no living artist of her sex, and with very few male pianists now before the public.—London Daily Graphic, May 4.

The favorable impression made by Mrs. Bloomfield-Zeisler at Thursday night's Philharmonic concert was enhanced by her efforts on Saturday afternoon, when she gave a piano recital at St. James' Hall, in the presence of a large audience. Unquestionably this lady is a consummate artist, possessing to the full those qualifications of temperament and intellectuality which are necessary for those who would be executants of the first rank. Where she most pleased us was in the Chopin selection, in which the charming "singing" quality of her tone and her expressive phrasing won her general praise. Madame Zeisler's next recital is fixed for Tuesday afternoon, May 10, and we can warmly recommend those who take a delight in hearing the piano played with exceptional skill and charm to endeavor to be present.—London Morning Advertiser, May 2.

Mrs. Bloomfield-Zeisler, having made a most favorable impression upon the critical Philharmonic audience, gave her own recital at St. James' Hall with the greatest possible success. Among the various items on the program a group of Chopin's compositions gave to the accomplished Austrian pianist the best opportunity to exhibit her beautiful and delicate touch and the indescribable charm of her executive skill. Her second recital on the 10th inst. will, no doubt, attract all those who like to make the acquaintance of a highly gifted and interesting pianist.—London Life, May 3.

A new pianist and a new orchestral work were among the attractions put forth by the Philharmonic Society at its third concert of the present season, given before a large audience in the Queen's Hall on Thursday last week. The new instrumentalist was Mme. Fannie Bloomfield-Zeisler. Her name, however, was not unfamiliar to amateurs, for she has already succeeded in acquiring a wide celebrity, not only on the Continent, but also in the United States and Canada. By birth the lady is a Silesian, but, while quite a child, she went with her parents to America, and settled in Chicago, which has since been her permanent home. Like so many pianists now before the public, she studied with Leschetizky, and the artist is said to be a cousin of that very gifted and popular pianist Herr Moritz Rosenthal, who was lately playing among us. For her Philharmonic debut Madame Bloomfield-Zeisler selected Rubinstein's concerto in D minor, the fourth of the Russian composer's five concertos for piano and orchestra, and, by her finished interpretation of that very exacting work, she quite justified her high reputation. The artist possesses rare delicacy of touch, brilliant powers of execution and keen sympathetic feeling, and the several movements of the work were played with a soundness of judgment, a refinement of style and an artistic sensibility that provoked the heartiest applause. Perhaps a little more force and power would occasionally have been acceptable, but the lady created such a favorable impression that at the close of her task she was called before the audience again and again, and later in the evening she aroused even greater enthusiasm by the freedom, delicacy and clear rhythmic phrasing with which she interpreted the Scherzo from Litoff's Fourth Concerto.—The Queen, London, May 7.

Madame Bloomfield-Zeisler, the accomplished pianist, who made her appearance at the Philharmonic Society's concert last week, commenced on Saturday last a series of recitals in St. James' Hall, and further advanced herself in the favor of the public by the artistic manner in which she rendered a lengthy selection of pieces in various styles. The list commenced with Tausig's transcription of the Toccata and Fugue in D minor, composed by Bach for the organ, and Beethoven was represented by his Menuett in E flat, his Bagatelle, op. 119, No. 2, as well as by transcriptions of the "Chorus of Dervishes" and the "Turkish March," from his "Ruins of Athens," in all of which the beautiful touch and the great manipulative skill of the in-

strumentalist were very successfully exemplified. The artist was also heard in Schumann's difficult "Etudes Symphoniques," but perhaps her greatest success was obtained with a group of Chopin pieces, which included the Nocturne in C minor, op. 48, No. 1, of which a delightfully poetic rendering was given; a couple of Etudes, played with great executive mastery; the Valse in D flat, op. 64, No. 1, which so pleased the audience that it had to be repeated, and the Scherzo in B minor, op. 20, which was also very capably rendered. Madame Bloomfield-Zeisler's refined taste and great technical facility were also shown in a Danse Fantastique, Melodie and Capriccio, by Moszkowsky, and the program was brought to a close with Liszt's transcriptions of Schubert's "Hark, Hark, the Lark!" and "Erl-King." The finished efforts of the executant were loudly applauded from time to time.—The Queen, London, May 7.

Mrs. Fanny Bloomfield-Zeisler, the American pianist, gave a recital at St. James' Hall, and proved herself one of the foremost of women performers. The chief feature of her technic is delicacy rather than strength—though even in this respect she can satisfy all reasonable demands. She plays with quite an exceptional amount of unaffected charm and poetry. This was specially notable in her reading—which was highly individual, yet completely reverent—of Schumann's "Etudes Symphoniques." In Chopin, too, her peculiarly sympathetic temperament found delightful expression. One is inclined to indorse all the very high claims put forward on her behalf by her American admirers.—Manchester Guardian, May 7.

South Norwalk, Conn.

At the organ recital given May 28 in the First Congregational Church, Harry F. Zehm, the new organist of the church, played a variety of difficult numbers, and proved that he is a worthy pupil of Guilman and an excellent concert organist. Among the best selections, considering taste in registration, was Carl Piutti's Sonata in E minor, a clear and graceful composition, the beauties of which were well brought out. The Bach toccata in F, a test of any organist's skill, closed the program.

Mr. Zehm was assisted by Miss May Hamaker, soprano, who sang first "With Verdure Clad." She possesses a sweet, resonant voice of good compass, and she sings apparently without an effort. She was encored, and responded with Bischoff's "I Heard the Voice of Jesus." The second number was the "Page Aria" by Meyerbeer, and for encore Lucchesi's "Im schoenen Monat Mai," both sung in German. The audience received Mr. Zehm with marked favor.

Luther League Choral Union.

The objects of this union, which include not only development in musical ability, but appreciation of Lutheran hymnology, have received practical illustration in several concerts this season under the skilled direction of Emanuel Schmauk. It is the director's desire to have a chorus worthy of the church's dignity, and he is assisted in his efforts by these "sustaining members":

Mrs. John A. W. Haas, Mrs. J. Louis Schaefer, Mrs. F. T. Huber, Mrs. H. Gerken, G. H. Moller, H. Rohrs, H. J. Haendle, Geo. H. Beyer, Adolph Engler, Rev. C. Armand Miller, F. Van Axte, A. J. D. Wedemeyer, Robert Buttlar, Jacob F. Miller and J. A. Prigge.

The last concert was an improvement in accuracy and tone coloring over its predecessors, and the program showed a catholic taste, including as it did choral works of English, Italian and German composers. There were a large number of assisting artists, among them Mrs. Katherine Hess-Burr, the contralto, and Mrs. Laura Crawford, accompanist.

Mr. Schmauk, himself an able violoncellist as well as conductor, played in the trio by Wohlfahrt with Miss Frieda B. Schmidt, piano, and L. M. Teichman, violin.



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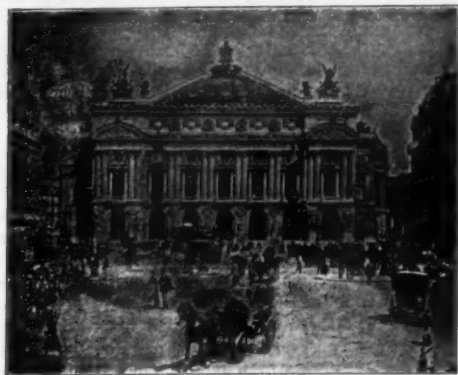
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THE two concerts given May 4 and 5 by the Symphonic Society of the Popular Concerts in honor of Joseph Dupont's twenty-fifth anniversary as leader of that orchestra proved very brilliant affairs and finished the concert season with a great flourish of trumpets. Although the same program was given at both concerts that of May 4 was not in the least a rehearsal, but a finished concert given before a full and brilliant house. But two performances were given in order that all might hear it, as the Théâtre de la Monnaie could not seat as many as demanded places. Hence the two concerts. As it was at the second one that took place the manifestation in Mr. Dupont's honor it is sufficient to write only of that. The program:

Ouverture d'Eléanore (Fidelio).....Beethoven
Alceste (second tableau of the first act).....Gluck
Alceste.....Mme. Rose Caron
High Priest.....Mr. Delmas
Chorus by "le choral mixte."
Invocation à la Nature (la Damnation de Faust).....Berlioz
Chant du Printemps (la Walkyrie).....chantés par Van Dyk
Le Chasseur Maudit (poème symphonique d'après la
Ballade de Burger).....Franck
Parsifal (scène du Vendredi-Saint et finale du
troisième acte).....Wagner
Parsifal.....Van Dyk
Gurnemanz et Amfortas.....Mr. Delmas
(Choeurs chantés par le choral mixte.)

Mr. Dupont's appearance on the stage was greeted with enthusiastic applause, so that it was some few minutes before quiet reigned and he took his baton in hand to conduct the grand overture to "Fidelio." The orchestra was in good trim and did their best toward celebrating this great occasion, so that the overture was well given, with much color and spirit.

Then followed the music from "Alceste," a most exquisite fragment. Mme. Caron sang her part with a tragic accent and expression, but the voice—Oh, dear! that is all I can say. The Brussels critics and public would hold up their hands in holy and righteous horror if they were to read such heretical sentiments. Mme. Caron is a great favorite here, but I insist that when one is judging a question of art all personal feelings must be set aside. Mme. Caron has certainly many artistic qualities. I recognize them with pleasure, but her voice is distinctly disagreeable, and if anyone says to the contrary their ears are defective. It may be that her voice is tired, as all her admirers say in excuse, but that is not the question. The high notes given forte are like a fog whistle; they are so keen and sharp there is absolutely no mellowness and no roundness and the timbre is hard and metallic. I do not understand her reputation as a singer. She has a tragic mask and I am sure feels what she interprets.

Mme. Caron was born a French peasant and is quite a type of her class. She might have sat as model for Bastien Lepage's Jeanne d'Arc, she is so like it, especially the expression of the eyes. She impresses one certainly, but when I criticize a voice I must say what I hear.

There is a special interest attached to Mme. Caron's and Mr. Van Dyk's taking part in this festival. By referring to the *Guide Musical* I see that they both made their debut here in Brussels in the popular concert given April 8, 1883. Then absolutely unknown Mme. Caron sang the "Prayer of Elizabeth" from "Tannhäuser" and the finale of "Tristan." A few days after she was engaged for the Théâtre de la Monnaie, where she rapidly rose to the highest place.

Van Dyk, then a simple student, sang (under the initials M. X.) for the first time in public the prize song from the "Maitres Chanteurs," and with such marked success that the following year he was engaged by Lamoureux for Paris, and it was not without emotion that these two celebrated artists came back together to sing again on the stage of their early triumphs. The public gave them a hearty greeting and applauded their singing with an almost frenzied enthusiasm.

Van Dyk sang most beautifully; his voice is tired and it is especially noticeable in the medium notes, which lack color, but his singing is artistic and charming and the voice most sympathetic. After the Spring Song from "Die Walküre" the applause was so prolonged that he sang it again, which delighted me, as I was an enthusiastic listener and was longing for more.

I must add another word in regard to Madame Caron, for in spite of my criticism the fact remains that she has had a brilliant career. How is one to explain that? My own solution of the question is this: That she must in the beginning have had a good and strong voice, but, instead of correcting the faults, she has kept on singing with a bad method, so that the faults are more pronounced and the good points overshadowed, and now that she has such a reputation and is so great a favorite no one likes to say what they really think in regard to her voice, and they forgive the voice on account of her dramatic ability.

Francis Delmas, the famous basso from the Opéra in Paris, shared in the honors of the evening. It is rare to hear so fine a voice and such good interpretation. He is without doubt a fine artist, possessing a beautiful voice as well as knowing how to sing. His singing both in "Alceste" and the two roles Gurnemanz and Amfortas in "Parsifal" was very fine indeed. Immediately after the concert the burgomaster of Brussels, Mr. Buls, came forward and gave Mr. Dupont the medal struck by the town in commemoration of his jubilee, while the chorus, accompanied by the orchestra, sang, under the direction of Leon Soubre, the chorus from "Les Maitres Chanteurs," "Gloire à Notre Sachs." The allusion was a delicate and happy one, as Mr. Dupont has done a very good work, which is justly appreciated. It was, however, too delicate to be understood by all, as many of the kindly disposed audience asked one another, "What cantata is that?" and one of the eminent (?) writers for the *Critique Musicale* ingenuously recounted to his readers that the evening's festivities terminated with a triumphal ode in honor of Mr. Dupont. This is deliciously true, incredible as it may appear.

Besides the medal given by the town was a medallion in silver representing Mr. Dupont, his portrait in oil by Eugène Devaux, as well as a collection of all the programs of the popular concerts since their beginning, which, as Octave Maus said in his dedication to Joseph Dupont, "will be the memorial of his artistic life, so highly intellectual, so worthily filled and so rich in precious instruction." In presenting these mementoes the burgomaster

said in a few words appropriate to the occasion how fully Mr. Dupont's merits and work had been and were appreciated by his friends and the Brussels public.

The ovation finished with rounds of applause. Mr. Dupont seemed much overcome, and was unable to express his thanks otherwise than by looking them. Thus ended this happy occasion and with it the concert season.

Among the concerts which have taken place since my last letter by far the finest and most important, with the exception of this last one, was the fifth Ysaye concert, which was conducted by Felix Weingartner. That was indeed a concert, and to me it was a revelation. Never have I heard a leader get so much out of his orchestra, the most striking effects and such extreme delicacy in the shading. At the public rehearsal I was much amused at the efforts of the orchestra to keep up with Weingartner's baton.

Their master, Ysaye, having been away so many months I imagine there has been a lack of discipline, and playing under so many different leaders they all played in a very easy, go-as-you-please sort of way, which was not at all up to the ideal of Weingartner, and in the finale of the Beethoven symphony he actually broke his baton and called out the time—un, deux!—so that on Sunday, March 20, at the concert things went better. Weingartner has great magnetism and infuses life and sparkle into everything in a greater degree than anyone I have ever heard. He is a very great artist. The overture to "Tannhäuser," which began the concert, was wonderful and penetrating. I seemed to feel its true meaning as I never had before. He took it, in the beginning especially, slower than I have ever heard it, and so piano that it was like a murmur or whisper gradually stealing upon our senses, and then the full burst of the orchestra later was truly magnificent in its effect.

Mozart's symphony in E flat was a new experience for me, such delicacy and richness of color, so alive and spirited. The celebrated menuetto was also presented to me in a new light. Then followed a composition by Weingartner himself, a symphonic poem, "Das Gefilde der Seeligen." It is a remarkable work, rich in color and elevated in thought and expression. The symphony in A by Beethoven was more impressive and remarkable than anything I have ever heard, so completely did Weingartner understand the thought and intention of the great composer.

I can truly say I have never heard Beethoven played like that before—it was stirring and moving beyond words, especially the allegretto, which, according to Wagner, is an apotheosis to the dance idealized, conjuring as it does the vision of a funeral procession in the days when the dance was a part of religious ceremonies, the slow cadence and languid gestures alternating with the profound sadness of the voice chanting its agony. The finale was so quick as to be almost bewildering. One amiable critic said that Mr. Gevaert (president of the Conservatoire) could not get over it and was quite blue in the face in consequence, as he drags all the movements unmercifully. The sparkle and gaiety suggested a bacchanalian feast and was brilliant beyond words. As I said before, it was a revelation to me and has left a deep and lasting impression.

It is unnecessary to add that Mr. Weingartner was enthusiastically welcomed and cheered. We are hoping to hear him again next year. I have written somewhat at length about him, for my admiration is very sincere. He is without any doubt one of the greatest capellmeisters and well worthy of being put beside Richter, Mottl and Lévy, and he stirred and touched me more than any of these.

HELEN S. NORTH.

(To be continued.)

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CHICAGO OFFICE MUSICAL COURIER, 1254 WABASH AVENUE, JUNE 4, 1906.

THE event which musically saved the week was the eighth of the series of Godowsky recitals. "A marvelous program marvelously played," as an artist remarked; and in relation to this series of pianistic triumphs I can do no better than quote an eminent authority, who has written:

Attention is invited to this remarkable series of programs upon several grounds. First, on account of the very large number of works represented, the aggregate of such pieces being eighty-five.

Second, to the wide representation of certain phases of piano playing which are very rarely illustrated in concert programs, such as the works of Brahms, of which we have in this series of recitals the beautiful scherzo in E flat minor, that so pleased Schumann when Brahms played it to him; the variations and fugue upon the Handel theme; the two sets of variations upon the Paganini theme, and several of the ballades and caprices. The Paganini variations and the fugue in the Handel variations belong, as is well known, to the highest department of virtuoso piano playing. In this direction, also, the "Oriental Ismely" fantasia of Balakireff; the Josef Rubinstein arrangement of "Siegfried and the Rhine Daughters"; the Liszt arrangement of the "Tannhäuser" Overture; Mr. Godowsky's own paraphrase of Chopin's Waltz, op. 18, and his epoch making arrangement of the Chopin studies for the left hand, make up a combination of pieces which can be successfully presented only by a virtuoso of the first rank.

Equally remarkable do these recitals appear when studied from the side of diversified poetic conception. Beginning with Schumann, who stands as the type and greatest composer for the piano from the romantic standpoint, we have had the "Papillons," the "Carnival," the "Davidsbündler," the "Phantasie," the "Etudes Symphoniques," the two sonatas in F sharp minor and G minor, and the "Kreisleriana." All of these have been played with that technical facility which so wonderfully distinguishes Mr. Godowsky's work, but above all with musical and poetical insight of the highest possible order. Of Chopin, the representation has been very complete. Besides the list of the smaller pieces we have had here the two sonatas in B flat minor and B minor, a very beautiful reading of the third Ballade, some wonderfully finished playing of a number of the studies, the whole illustrating this side of piano playing in the most thorough manner.

The character and place of Liszt in art has been taken much more seriously by Mr. Godowsky than by many other pianists. The programs contain, as will be seen, several of the usual Liszt concert pieces, two or three of his very rarely played concert studies, some of the Schubert and Wagner transcriptions, and, most interesting of all, perhaps, that Mephistophelean work, the Liszt sonata in B minor, which is practically a symphony for the piano.

In spite of what is so often written about the musical atmosphere into which a student enters who goes to Europe to study, it will be seen by a little comparison with European music journals that no similar advantages for pianists to hear the greatest and best works interpreted in a highly poetic style are offered anywhere else in the world as this one series of recitals given under the immediate auspices of the Chicago Conservatory.

Leopold Godowsky was presented with a silver laurel wreath on the occasion of his last recital. The inscription reads: "Leopold Godowsky from the Piano Faculty of the Chicago Conservatory. Julia Caruthers, Katherine Rich, Florence Latimer, Robert Stevens, Maurice Aronson, George Eager, Mode Wineman."



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As yet no successor to Mr. Tomlins has been announced by the chiefs of the Apollo Club. Applications have been made by both European and American conductors, but while it is stated that a choice has been made the announcement is still forthcoming.

It has been suggested in several quarters that the Chicago man capable of handling this large body of voices is undoubtedly Harrison Wild, his accomplishment with the Mendelssohn Club alone speaking amply for his ability to direct artistically. When Mr. Wild undertook to direct the Chicago Mannerchor he essayed a difficult task, as not only had he to make interest in the work, but to maintain it, and in this he has succeeded admirably. And surely if Mr. Wild could take practically a new organization, train the voices so that the result was artistic and finished, until now this Mannerchor of sixty voices is without a rival in the West, he is the man for the Apollos to select above all others, especially as he is a Chicagoan.

The Spiering Quartet has been re-engaged by the Quadrangle Club, University of Chicago, for a series of six concerts to take place next season.

The business of the quartet has assumed such proportions that it has been found necessary to place all matters of this nature in control of a secretary. P. V. R. Key has received the appointment.

Miss Celeste Nellis is not only a good pianist, but a descriptive writer, as was evidenced by her very entertaining article on "Musical Life in Berlin," which appeared in the Topeka Daily Journal.

Miss Jeannette Duño played the following program before the Liebbling Amateurs of Chicago this afternoon at Kimball Hall:

Theme Variée in A major.....Paderewski
Capriccioso.....Schytte
Music Box.....Liadow
Tarantelle.....Leschetizky
Andante Spianato and Polonaise, op. 22.....Chopin
Concerto in A minor.....Grieg
First movement, with second piano.

That very accomplished pianist Mary Wood Chase has placed the management of her engagement both for piano recitals with or without lecture in the hands of Frank S. Hannah. Miss Chase will remain in Chicago through the summer months, as several teachers from different parts of the country will study with her during that time.

Miss Julia Officer announces that for the opening work of the June festival of the Trans-Mississippi and International Exposition, at Omaha, on next Wednesday evening, June 8, the soloists will be Miss Anna Metcalf, of St. Louis, and Charles W. Clark, of Chicago. The exposition chorus, under the direction of Thomas Kelly, has prepared "Fair Ellen," by Bruch.

The Chicago Orchestra will assist in the program.

The Liebbling Club, of Rockford, announces a concert for June 11. Emil Liebbling, in honor of whom the club

was named by the young people who organized it, has kindly promised to attend.

The annual contests for prizes at the American Conservatory took place to-day. Full details will be given next week.

The Fine Arts Building (founded by the Studebaker Brothers) is almost completed. The name decided upon for this magnificent building, of which Charles Curtis is manager, is singularly appropriate. Such a home of art was needed in this city and it is possible that when Mr. Curtis' plans are completed that there will be no finer studio and music hall building in the Union than that situated on Michigan avenue. Teachers or artists coming to the city can find every kind of accommodation at this home of art and subject to none of the inconveniences besetting so many public buildings. Overlooking Lake Michigan, with no car lines or trolleys to add harassing noise to the labor of study, the situation is ideal. Equally accessible from all points, the Fine Arts Building has become already since the opening (May 1) the headquarters of the most prominent musical and social organizations here. The Spiering Quartet is on the sixth floor, the Chicago Woman's Club, with its membership of 900, is on the ninth floor, various social newspapers have offices in the building, as have several of the best known artists.

The Fine Arts Building is pre-eminently fitted for the purposes for which it was designed and stands as a monument to the extraordinary energy and splendid ideas of Charles Curtis.

The home of the Quadrangle Club, at 357 Fifty-eighth street, will be reopened June 20. Leopold Godowsky will give a complimentary recital, after which there will be a reception and inspection of the rooms. The council of the club has called attention to a performance of "The Messiah," to be sung by the University of Chicago Chorus in the University Congregational Church next Thursday evening. The soloists are to be Miss Helen Buckley, soprano; Mrs. Maude Hayter Hartley, contralto; Edward Campion, bass, and Glenn P. Hall, tenor. The accompanists will be Wilhelm Middelschulte, organist, and an orchestra.

Miss Clara Hammer, of Winona, Minn., a very talented pupil of J. J. Hattstaedt and Karlton Hackett, gave a piano and vocal concert in Kimball Hall Wednesday evening, June 1. Miss Hammer has a soprano voice of high range and pure quality, and her piano playing shows a great deal of dash and brilliancy. The entire program was very creditably given. The program follows:

A Gypsy Maiden.....Parker
Miss Hammer.
Romance.....Jaksch
Mr. Dimond.
Is This a Dream?.....Sullivan
The Vow.....Meyer-Helmund
Miss Hammer.
Prologue (I Pagliacci).....Leoncavallo
Mr. Janpolski.
Aria, Una Voce.....Di Siviglia
Miss Hammer.
Hungarian Airs.....Ernst
Mr. Dimond.
La Fioraja.....Berignam
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Thy Beaming Eyes.....	MacDowell
A May Morning.....	Denza
Walderachen.....	Liszt
Miss Hammer.	

From Quincy (Ill.) comes the information that Walter Spry, who has made so signal a success as director of the conservatory, has accepted reappointment for next season. He will also continue as organist of the First Congregational Church at Quincy. Under Mr. Spry's management the Conservatory of Music has had the most prosperous year since its establishment in 1885, the work done there in all departments eliciting warmest commendation from the press. Several of our Chicago artists have been heard in lectures and recitals; notably Mrs. Regina Watson in her lecture on "Folk-song," the Spiering Quartet and William Armsrongs.

If any church in Chicago is in need of a substitute for the regular organist it would be well to communicate with Walter Spry, as he will spend his vacation here and could accept a temporary appointment.

Harry J. Fellows, of Erie, Pa., is a busy man. He sings June 10 at Wheeling, W. Va., in Parker's "Life of Man" and at Omaha, June 30, at the Congress of Musicians there. July 26, 27, 28 Mr. Fellows will sing at Manona Lake, Wis.

At his recital recently at Erie, at which his pupils, Miss Bessie Dunn, soprano; Dr. T. T. Woolsey, baritone, and Miss Anna Sullivan, pianist, were heard, the following program was given:

Capriccio.....	Moszkowski
Recitative and Aria—	Miss Sullivan.
And God Said.....	Haydn
Rolling in Foaming Billows.....	Haydn
To Welcome You.....	Thomas
Mignon.....	D'Hardelot
Shadow Dance.....	MacDowell
Poem.....	MacDowell
Thou'rt Like Unto a Flower.....	Colyn
Loch Lomond.....	Scotch
Come Fill Me a Flowing Bowl.....	Campbell
Um dies nur bitt ich dich.....	Tipton
Matinata.....	Tosti
Lullaby.....	Tipton
O That We Two Were Maying.....	Henschel
Miss Dunn and Dr. Woolsey.	
Miss Meyer and Mrs. Cobb at the piano.	

The Sunday Messenger gave the following notice to Mr. Fellows' musicale:

Tuesday evening a recital was given at the studio of Harry J. Fellows by two of his pupils, Miss Bessie Dunn, soprano, and Dr. C. G. Woolsey, baritone, assisted by Miss Anna Sullivan, pianist.

The studio looked beautiful. A superb Steinway grand piano was its chief ornament. Flowers, goldfish, pictures of musicians added to the beauty of the rooms where seventy representative musicians and music loving people of Erie assembled to enjoy an entertaining program. The participants are well-known musicians, who on many occasions have reflected credit upon themselves and their instructor, and given pleasure to many people by their excellent singing.

Miss Bessie Dunn's first number, "To Welcome You," was appropriate. The gladness of welcome was expressed in the tones of the singer. Hardelot's "Mignon" was a dainty, tender bud of sentiment, bursting into full bloom in the clear vibrations of the singer. "Um dies nur bitt ich dich," "Matinata," by Tosti, and Tipton's "Lullaby" were the other selections sung by Miss Dunn. In the first she read the German text, in the second the Italian words. Each, though diverse in style, was well received. The "Lullaby" was as dainty, sweet and soothing a good night song as could be desired.

A century ago Haydn's "Creation" was performed for the first time. It met with immediate success and its popularity has never since waned. Haydn was a very religious man, and he regarded "The Creation" as his crowning work, something to be reverently approached. It was in this spirit that Dr. Woolsey interpreted the recitative and aria "And God Said" and "Rolling in Foaming Billows." "Like Unto a Flower," by Colyn, was exquisitely

rendered. "Loch Lomond" breathed the fervor of a Scotchman and suggested the strength of crags and sea. "Come Fill Me a Flowing Bowl," by Campbell, was an impersonation of the composer's thought.

The closing number of the program was a vocal duet by Miss Dunn and Dr. Woolsey, "O That We Two Were Maying." This gem of Henschel's was beautifully rendered.

The vocalists were assisted by Miss Anna Sullivan, piano soloist, who opened the recital by playing Moszkowski's "Capriccio." This gave great pleasure, and the talented pianist was enthusiastically recalled, when she played Grieg's "Butterfly," which was as airy and beautiful as its name indicates. After the vocalists appeared Miss Sullivan played two of MacDowell's compositions, "Shadow Dance" and "Poem." The first number required skillful technic in its rendition, which was displayed by the player. The latter was dreamy and poetic in its inspiration.

The accompanists of the evening were Mrs. Clara Brooks-Cobb and Miss Emma Meyer. The importance of a sympathetic piano accompanist to the successful rendition of musical solos cannot be overestimated. On this occasion the vocalists were fortunate. The work of the ladies was excellent.

At the conclusion of the program the company remained seated, evidently waiting for something further. Mr. Fellows announced the conclusion of the program, but only received a unanimous call for a solo, which he responded to by singing a brilliant sailor song. This did not suffice, and as the company further insisted, he sang "When I Am Big I'll Be a Soldier."

Indianapolis also supplies me with a musical item of interest, as it relates to that delightful musician, Mrs. Flora M. Hunter, whose pupil, Miss Mary Frances McElwee, gave a graduation recital on Thursday last. To those knowing Mrs. Hunter's abilities as a teacher it is quite in order to suppose that the young pianist, Miss McElwee, acquitted herself as artistically as do the majority who have been under Mrs. Hunter's instruction. This was the program:

Sonata, op. 27, No. 1.....	Beethoven
Romanze.....	Schumann
Scherzino.....	Schumann
Berceuse.....	Chopin
Waltz, C sharp minor, op. 62, No. 2.....	Chopin
Knowest Thou the Land?.....	Liszt
To the Spring.....	Grieg
Etude, op. 36.....	Arensky
Music Box.....	Liadov
Czardas.....	MacDowell
Valse de Juliette.....	Gounod-Raff
Without Thee.....	Guy d'Hardelot

(Violin obligato.)

Concerto in G minor, op. 7.....Eduard Schütt

First movement.

Miss Estelle Rose, the young contralto, whose picture appeared in THE COURIER last week, recently sang at Beloit with great success. One of the papers spoke of her as follows:

Previous to the dancing there was a concert, Miss Estella Rose, the contralto, singing several numbers. It was a great privilege for Beloit friends to be permitted to hear the voice in song of this renowned Beloit lady, and all were thankful that this is her home and that her presence at the Knights of Pythias Hall was rendered possible last night.

The closing exercises of the dramatic department of the American Conservatory will take place June 9.

Cards are out for a musicale and reception Thursday evening next at Mr. Kowalski's charming studios.

William Armstrong has postponed until the autumn his second series of lectures on American Music which he was to have given this month in London.

FLORENCE FRENCH.

Madame Maconda.

At the Hofmann concert given in Paterson, N. J., a very brilliant affair, Madame Maconda's singing of the "Bell Song," from "Lakmé," received the following comment from the Paterson Morning Call:

The selection was in every way fitted to show Madame Maconda's powers. As the sweet, pure notes welled from her throat one could imagine the scene, so vivid were the expressions of passionate longing, of despair, of warning, of love and of hope, ending with the final wail of woe. It was a beautiful piece of tone painting, and when the singer concluded there followed the hush that evidences how deeply engrossed and how raptly attentive are the audience to a truly artistic work. Then came the applause, loud and long.

Unanimous on Jacoby.

WITH the following reproductions from the whole Cincinnati press covering the criticisms on the singing of Mrs. Jacoby at the May festival that artist's season for 1897-8 closes with the unanimous indorsement of THE COURIER's original and continual criticism of her voice and singing confirmed.

This paper's opinion is not only confirmed by the Cincinnati critics, but by those of all the great cities in the United States as far West as and including Chicago.

It would be interesting to publish a résumé of Mrs. Jacoby's work, for it illustrates what a gifted woman can do in the United States in the highest forms of musical life without European indorsement. This in itself must offer the greatest encouragement to American teachers and students.

Mrs. Jacoby sang Liszt's dramatic but gloomy "The Three Gypsies" in a charming manner. Each time we hear her we discover new beauties in her work. The accompaniment of the song was given in a very subdued manner, but nevertheless seemed to bring out some hidden beauties not heard before.

Of the two ladies, Mrs. Lawson and Mrs. Jacoby, it would be difficult to say which received the most gracious homage. One can write of both with unalloyed pleasure, for both were deserving of all the praise they received. Mrs. Lawson shows marked improvement, and Mrs. Jacoby, with that rich, glorious contralto, appeals directly to the heart.—Cincinnati Commercial, May 26, 1898.

Mrs. Jacoby, Mr. Bispham and Mr. Davies did their difficult work admirably. Miss Macintyre improved upon her work. Miss Macintyre and Mrs. Jacoby, in striking contrast one to the other, furnished a black and white note at the conductor's either hand. Mrs. Jacoby's regal, gypsy-like beauty was royally set off in a magnificent gown of white. Miss Macintyre's splendid height and generous English proportions harmonized nicely with the mere somber black. Mr. Davies and Mr. Bispham both immaculate as usual.—Cincinnati Commercial, May 27, 1898.

Madame Jacoby and Mrs. Lawson both illustrated cleverly the magic of well controlled voices, and if the audience was more or less apathetic at first its later demonstrativeness must have been all the more pleasing. Mrs. Jacoby, Miss Stein, Mr. Bispham and Mr. Hamlin did the comparatively small parts assigned them in a very artistic manner. There has been heard a wish expressed that Madame Jacoby sing in the Grieg cantata to-night. When President Hobart and Conductor Thomas determined to add "Olaf Trygvasson" to the Wagner program, Cincinnati and others who had heard Madame Jacoby in the work at Indianapolis indicated a desire at once to have her sing the same part here, with the superb festival chorus. As it is an added work, and, consequently, no special arrangements made for any solo part, they argue that the permission should be given—always assuming that the lady herself is willing. Mrs. Jacoby is not assigned for work on Saturday at all, and it is understood, has arranged to leave for New York at noon. There is no question but that the Saturday festival-going public would appreciate any arrangement that would insure a hearing of this favorite contralto again.—Cincinnati Commercial, May 28, 1898.

Mrs. Jacoby, too, on her first appearance was accorded a hearty greeting, and in the old gypsy song, which offers more opportunity for the orchestra than the vocalist, she won her way direct to the hearts of the splendid assemblage. It was a fascinating contrast.

Mrs. Josephine S. Jacoby proved herself a genuine artist in "The Three Gypsies," by Liszt. She has a pure contralto voice, which seems to be equal to all the demands made upon it. It has a richness and fullness that are seldom found, and by a rare combination unites the lyric with the dramatic quality. Her interpretation of this characteristic song by Liszt was true to every shade of sentiment. She infuses into it the very gypsy character. The violin obligato was finely played by Mr. L. Kramer, concertmeister of the orchestra.—Cincinnati Enquirer, May 26, 1898.

Mrs. Josephine S. Jacoby, contralto, in her solo work proved herself a consummate artist and won as many and deserved honors as her associates among the soloists. Such mellow, round, full tones might have been selected by Beethoven himself for the mass. And she possesses equipoise and repose to a remarkable degree, with all the earnestness and reverential spirit she puts into her singing. Simplicity and deep conviction were apparent in her reading of the text.—Cincinnati Enquirer, May 27, 1898.

Not one of the soloists could lay claim to more genuine merit and distinction in her work than Mrs. Josephine S.

GENEVIEVE CLARK

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Jacoby, contralto. Much has already been said of the richness, purity and power of her voice. It is a voice that is as rare to find as that of Cary's in years gone by. It has not only the material but the musical quality, without which a contralto voice more than any other must be a failure. Her singing of the solo in Part I, "Our Hope Is Thine," left a deep impression of art and of the sentiment expressed by the exquisite music.

The same success was repeated in the angel's solo of Part III, "Not Yet." The richness of her lower notes was remarkable. In the ensemble numbers she sang with true artistic sense, her voice blending beautifully.—Cincinnati Enquirer, May 28, 1898.

The next solo number was that of Mrs. Josephine Jacoby, who was heard in Liszt's "The Three Gypsies," and accompanied by the concertmeister of the orchestra, L. Kramer. Respecting the wonderful alto of this distinguished singer and the artistic merits of her performance we have spoken lately in these pages, and it is sufficient now to mention that her singing yesterday was of inspiring effect. L. Kramer played the obligato like a true artist.—Frei Presse, May 26, 1898.

Mrs. Josephine S. Jacoby possesses a beautiful full alto voice, of which she made excellent use in Liszt's air "The Three Gypsies." She was accompanied by L. Kramer on the violin.—Volks Freund, May 26, 1898.

Mrs. Josephine S. Jacoby, a Chicago girl of remarkable personal beauty, assisted as contralto. She possesses noble and powerful vocal resources, admirable in all positions, which she knows how to use excellently.—Volks Freund, May 28, 1898.

Mrs. Jacoby sang the alto parts admirably and with perfect sureness. Messrs. Davies and Bispham also distinguished themselves.—Volks Blatt, May 27, 1898.

Mrs. Jacoby rendered the part of the angel admirably.—Volks Blatt, May 28, 1898.

Mrs. Josephine S. Jacoby brought the first part of the program to a conclusion by a rendering of Liszt's "The Three Gypsies" in excellent style. Mrs. Jacoby possesses an admirable alto of considerable strength and beautiful tone color, and knows how to make good use of it.—Volks Blatt, May 26, 1898.

Mrs. Jacoby was content to subordinate her great purple voice to that exquisite picture, Liszt's "Three Gypsies," in which the orchestra and the solo violin and the voice play parts of equal importance. Mr. Thomas dragged a bit at the start and hurried at the finish, but the singer showed a keen understanding of the poem's meaning. The star-worshipping public would perhaps have preferred some such virtuosic hack as the "Samson and Delilah" air, but Mrs. Jacoby chose something infinitely more artistic.—Times-Star, May 26, 1898.

To attain Beethoven's ideal this number should be a soprano choir of Nordicas, contraltos as rich and reliable as Jacoby, and a corresponding number of Ben Davieses and Bisphams. Mrs. Jacoby in the "Benedictus" handled her noble, plastic voice with dignity and reserve. Its depth was felt in the "Miserere" of the "Agnus Dei." It is a voice that blends naturally with warm colors.—Times-Star, May 27, 1898.

A director of the festival asked me after the performance what new glories or colors I was going to find in cold ink for Mrs. Jacoby's voice last night. It is even as the fathomless blue of a Grecian sky, melting into the wine-colored sea that Homer sang of. Will that do, Mr. Director? It is a pity Mr. Van Cleve is not here.—Times-Star, May 28, 1898.

There remain two singers who contributed most to the solo work of the festival, Mrs. Josephine S. Jacoby and Mr. Bispham. It is manifestly unfair to lay stress constantly upon the physical attributes of Mrs. Jacoby. In the Beethoven Mass she showed that her art is built upon sure foundations, and that were she as unpleasant to look upon as the great Schumann-Heink, the beauty of her voice and the art with which she uses it would give her a commanding place among singers. As to the actual resources of Mrs. Jacoby's voice there was little in the work assigned to her to give her what the public calls "an opportunity." Her success was therefore all the more solid and gratifying. Mr. Bispham's success was equally legitimate.—Times-Star, June 1, 1898.

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BROOKLYN, June 6, 1898.

THE musical entertainment by the pupils of Mr. and Mrs. Alexander Rihm, which took place on the evening of May 27, was a great success. Among those at the piano Miss Carrie Quade carried away the honors of the evening, playing the "Tannhäuser" overture, arranged for two pianos, Mr. Rihm being at the second instrument. This was played in superb manner, showing artistic taste and musicianly conception.

The selections for two pianos by Misses Lillian Weiden and Augusta Horle won for them great applause, which was well deserved.

The selections for two pianos by Misses Lillian Weiden M. Muller, I. Spalkhaver, J. Wolz, C. Osterland, M. Beck, P. Cohen, C. Simon, Master S. Bender and M. Cohen were well executed, doing the teacher a great deal of credit. The ensemble playing (waltz by Tschai-kowsky and Weber's "Invitation to the Dance") was excellent and shows what remarkable rhythmic control the scholars possess.

In the vocal numbers special mention is to be made of Miss Anna Schober, whose beautiful voice and charming manner captivated the audience; also the bell-like voice of Miss Lillian Weiden was loudly applauded.

The duet sung by Mr. and Miss Quade was sung with great animation and fervor. Mention must be made of C. Frank, who played the violin obligato with expression. The program follows:

Waltz, from the ballet Sleeping Beauty....Tschai-kowsky
(Arranged for two pianos, eight hands, by L. Langer.)
Misses E. Weiden, J. Wolz, M. Müller and C. Osterland.
Piano Solo, Rondo in D.....Dusek
Miss Carrie Simon.
Piano Solo, Polonaise in F.....Kuhlau
Master Sidney Bender.
Piano Solo, May Dew.....Bold
Miss Pauline Cohen.
Piano Solo, Alla Minuetto.....Hackh
Master Mattie Cohen.
Piano Solo, A Little Story.....Tours
Miss Minnie Beck.
Soprano Solo, Birdling in the Woods.....Kreutzer
Miss Anna Schober. C. Frank, violin.
Piano Solo, May Blossom.....Merkel
Miss Clara Osterland.
Piano Solo, Polonaise in D flat.....Goldner
Miss Elizabeth Weiden.
Organ, Fugue in G minor.....Bach-Liszt
(Arranged for two pianos by R. Burmeister.)
Miss Augusta Horle and Alex. Rihm.
Invitation to the Dance.....Weber
(Arranged for two pianos, eight hands, by O. Dresel.)
Misses E. Blohm, L. Weiden, A. Horle and M. Gissel.
Soprano Solo, Springtime.....Weidt
Miss Lillian Weiden.
Piano Solo, Kamennoi-Ostrow.....Rubinstein
Miss Ida Spalkhaver.
Piano Solo, Sleeping Beauty.....Bendel
Miss Johanna Wolz.
Piano Solo, Introduction and Allegro Scherzo.....Raff
Miss Minnie Müller.
Vocal Duet, Estudantina.....Lacome
Miss Carrie Quade and Fred. Quade.
Piano Solo, Valse Brillante in A flat.....Moszkowski
Miss Emma Blohm.
Waltz in B flat (for two pianos).....Wilm
Miss Lillian Weiden and Alex. Rihm.
Tannhäuser Overture.....Wagner
(Arranged for two pianos by F. Kroll.)
Miss Carrie Quade and Alex. Rihm.

Emanuel Baptist Church was the scene of a brilliant

wedding on Wednesday evening, when G. Waring Stebbins, the accomplished organist of the church, was married to Miss Caroline Tichenor Worth. The church presented a brilliant scene as the guests assembled, and many well-known people were present to witness the ceremony. The music, as was to be supposed, was made a special feature, and William C. Carl, the great American organist, came over from New York to preside at the organ. Previous to the ceremony Mr. Carl played the "March Nuptiale," by Guilmant; "Bridal Song" ("Wedding Music"), Yensen; Intermezzo, Joseph Callaerts, "Menuet Gothique," Leon Boellmann, and "Gavotte dans le Style Ancien," by Ch. Neustedt. On the arrival of the bridal party the choir of Emanuel Church sang the "Wedding Hymn," by Warren, and the "Bridal Chorus" from "Lohengrin." At the conclusion of the ceremony Mr. Carl played the "Marche Pontificale," from the First Organ Symphony by Charles Marie Widor, instead of the traditional wedding march.

Mr. and Mrs. Stebbins sailed for Europe the following day to remain four months.

The last musical meeting for the season of the Berta-Grosse-Thomason School for piano evidenced the honest musical spirit of the pupils and the inspiring methods of the teacher. The program was preceded by a short address referring to the work accomplished during the season and incidentally mentioning these pupils as having been conspicuous in carrying out their teacher's aims: Julia H. Fincke, Helen Cunningham, Helen Fink, Adele Roch, Margaret Behr, Irma Behr, Gertrude Behr, Lulu Klipstein.

Kullak's composition "The Naval Parade," for four hands, played by C. Belle Perkins and Mrs. Ch. J. Stebbins, was appropriate, in view of the present enthusiasm in naval matters and more so because of its being good music. A Brahms' Hungarian Dance and numbers by Hoffman, Schubert, Liszt, Mendelssohn and Schumann were also given.

Miss Belle Louise Maze and Miss A. Forrester Hyatt gave a piano and song recital on the afternoon of May 24, when they were assisted by F. M. Davidson, tenor, and Master William Graefing King, violin. The accompanists were Mrs. C. J. McDermott, Miss Hyatt and Miss King.

On the evening of April 29 Alex. Rihm, Maurice Kaufmann and Leo Taussig gave a grand concert assisted by Mrs. Rihm, Miss Müller and Miss Quade. As usual with the concerts given by Mr. Rihm the affair was a great success.

Particular mention should be made of the solos by Miss Müller, "Enticement" and "Winter Song," of the Scherzo in B flat minor (Chopin), arranged for two pianos by X. Scharwenka, played by Miss Quade and Mr. Rihm, Mrs. Rihm's solos, and "Invitation to the Dance" by Miss Quade and Mr. Rihm.

The program opened with a Trio by Spielter, which was extremely well given by Mr. Rihm, Mr. Kaufmann and Mr. Taussig.

The Fourth Division of the Temple Choir of Brooklyn sent me an invitation to "Ye Nights of Glee" on May 26, when "In Brightest Brooklyn" with a cast that at once assured success was presented. Miss Margery Miles was the directress and accompanist.

[Additional Brooklyn news will be found on another page.]

Mr. Carl in Montclair.

One of Mr. Carl's recent concerts was given in the First Congregational Church at Montclair, N. J., and was eminently successful. The assisting artists were Mrs. Antonia Savage Sawyer, contralto, and E. Ellsworth Giles, tenor.

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ARTICLE IV.

IN selecting a consonant to accompany the vowel *oo*, which, as before stated, is the form upon which the fundamental training of the voice must proceed at the very beginning, the choice should be *l*, as this consonant furnishes the least obstruction to the sound-producing processes, besides aiding in the effort to place the voice in the front mouth.

The consonant also permits a repetition of the vowel a given number of times without disturbing the form, the latter being maintained throughout the emission of the tone, because neither jaw nor lip action is called into play, thus offering the opportunity for a sustained vowel form and an independent action of the tip of the tongue, a most essential condition, and one that must be established, for this dual effort demands simultaneous action, although each factor is independent upon its own basis.

The student will understand that the form *oo* must be adjusted with a sufficient opening of the jaw and the necessary rounding and protruding of the lips, which form must not be disturbed, no matter how many repetitions of the syllable *loo* occur or what the variation in intervals may be. The form must be maintained intact, as if it were made of wood or metal.

These same conditions must be maintained in the production of the succeeding vowel form *o*, the latter being an optically imperceptible modification of *oo*, for if one voluntarily attempts to physically change the form in an alteration of these two vowels a discrepancy will exist as to a perfect production.

In other words, the sound of *o* must be produced through the form of *oo*. If the opportunity existed for demonstrating the two processes to my readers it would be sufficiently perceptible in the results obtained to clearly illustrate the right and wrong effort.

It is extremely difficult to convey to the reader a definite idea in writing of the many intangible processes identical with vocal efforts, a physical demonstration being the only means through which the student's comprehension can be aided in the attempted grasp of the subject.

Hence the necessity for the teacher being an intelligent, correct and expert vocalist. The teacher who does not possess this ability must necessarily labor under a great difficulty in attempting to convey to the pupil the principles

upon which a physical method is founded, and no other method is worth a moment's consideration.

The next least antagonistic consonant to *l* as regards disturbing the vowel form employed is *d*, which also must be used in conjunction with *oo* and *o* as above described. This consonant, like *l*, does not necessitate any jaw or lip action, the tip of the tongue accomplishing all the demands of its use in conjunction with any given vowel form.

A thorough practice of the vowel forms *oo* and *o* with these consonants must be insisted upon in order to establish an independent action of the tongue, an action that must not disturb in the least the vowel forms employed, the consonant being the extreme minimum and the vowel the extreme maximum of effort.

In other words the vowel must present a continuous tone to the extent that the consonant articulations must barely interrupt the flow of the breath, the action of the articulating processes employed being acute and short, but clearly defined in the effort with each consonant.

This combination of *l* and *d* with *oo* and *o* employed as above described must, my dear student, be dwelt upon in practice until normal action is thoroughly established, for through this process one only can succeed in correctly placing the voice and permanently securing the correct location. Other devices will fall short of the purpose or signally fail to accomplish this fundamental demand.

The next consonant to be employed is *r*, and its production with any vowel form must be accompanied with a vigorous and completing rolling, so to speak, of the consonant, an action that should accompany every *r* that precedes a vowel.

The practice of this rolling of the *r* is an item of great importance inasmuch as it makes supple the tip of the tongue, thus increasing its facility of action as an articulating organ. Also during this rolling process a forward direction of the column of air is accomplished, if even unwittingly acquired, adding to the other inducements exerted in the effort of a forward placing of the voice.

The sensation of this forward action of the breath thus gained should aid the student in securing and retaining the correct location throughout the duration of the accompanying vowel.

The rolling of the *r* after the vowel must never be tolerated, otherwise your English is turned into an Irish brogue. Also let me caution the student against the emphasizing of final consonants in any case. For instance, and-er, what-er, may-er, own-er, forget-er, world-er, &c., producing an amount of extraneous sound that burdens the articulating processes and vitiates the enunciation. Remember that the consonant must be articulated in the most acute manner, the vowel claiming every possible iota

of tone that the note affords within the limit of the time it should occupy.

This treatment of the consonant distinctly defines the text and any modification of its acuteness burdens and obstructs the flow of the voice and is antagonistic to the true art of tone production.

In the articulation of *m* great pains should be taken that the breath shall come directly off the lips, not allowing it for a moment to falter in this regard, otherwise it will be directed, because of the opposition of the closed lips, toward the nasal passages, thereby relaxing the soft palate, causing it to drop down, an abnormal condition that is responsible for the various degrees of nasal twang that afflict the efforts of the dupes of the voice-butcherers employing the "dans le masque" fallacy, a process that disastrously complicates the whole apparatus, produces a vulgar sound and induces catarrh in one or more of its various forms.

To practice this misplacement of the column of air is to indulge in a form of self-abuse that leads to a premature decay of the singer's powers.

Guard well against this fallacy, my dear student, no matter from what source its recommendation may proceed. Nothing but the grossest ignorance can be accountable for the advice to practice such a vagary. This nasal effort never fails to bring about disastrous results, the least trifling with this process being a step toward a degeneration of the vocal powers.

The effort of Nature when the voice is correctly impelled is to contract the soft palate, the mere act of opening the jaw inducing this action.

The soft palate should remain contracted throughout the vocal effort, and as it is impossible to produce pure tone with the jaw partially closed even, the latter organ should remain open, as explained in the previous article of this series.

Never use the voice with the mouth closed, not even to hum, an effort that should always be accomplished through a small aperture with the form of *oo*, the lips being protruded and rounded.

It is a great mistake for a choral body to hum an accompaniment with closed lips to some solo voice. Let the effort as above described be substituted and the advantage will be noted at once in the purer tone and the ability to better define the dynamic requirements of the music.

I cannot warn the student too often to avoid any practice of this vulgar, abusive nasal effort that is now so popular among vocal teachers, not to mention the meddling doctors' speculating as regards the vocal art, and misleading the student through the false conclusions advanced in the vocal rubbish with which they "pad" the columns of the music journals, or that appear in volumes

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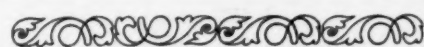
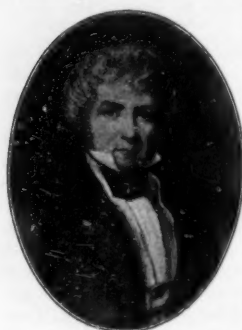
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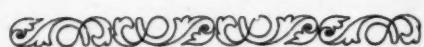
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expatiating upon a subject of which they have no practical knowledge.

An instance of the derogatory effect of this nasal effort upon the human voice could be observed in the singing of Melba during the past two seasons, her vocal condition having deteriorated in a marked degree since she began this form of vocal self-abuse.

The unfortunate results arising from this ridiculous process will yet cause her to curse the day that she began to "locate the voice at the base of the nose."

Every pupil from the workshop of Marchesi that I have heard has been afflicted with this disgusting and degrading nasal effort to a greater or lesser degree. Usually the former, for the effort is malignant in its character, and to indulge in its abusive practices is to invite a most vicious indulgence of the vocal organs.

When Melba first appeared in this country she had a superb voice, and excepting the unfortunate habit of dropping the column of air back on the middle notes, sang with commendable clearness and brilliancy and with a marvelous tonal power in the upper part of her scale. At this time Melba had no rival, being incomparable among all the prima donnas.

But how have the mighty fallen! I regret to say that when she appeared with the Damrosch-Ellis Opera Company in Boston this season it was almost impossible to believe that it was the Melba of three years ago, so changed was the whole condition of her performance.

When she appeared on the opening night as Marguerite in Gounod's "Faust" and began her role I rubbed my glasses and scrutinized sharply the singer to make sure that it was Melba, for the singer's tones were nasal, she pinched her throat and sang both sharp and flat of the pitch at times. The quality of the singer's voice was impaired to the extent that it was husky and dry, all her efforts being forced, an almost consecutive rasping of the apparatus being the result of her effort to sing.

As for that wonderful pungency and amplitude of tone, and the facility of execution that formerly marked her efforts, it was conspicuous by its absence. Where the singer's voice formerly pulsed and flowed, it was now jerked and dragged along alternately in a manner to shock the critical ear.

In the final trio, in the attempt to get the high B natural, the singer forced her voice and yelled, only to fail to reach the true pitch of the note. Just imagine Melba resorting to such a violent effort and having such a disastrous struggle with a situation that under her former process of voice production was but child's play, as regards an easy accomplishment. To me it was heartrending, so charmed have I been with her singing before this cloud of nasal and pharyngeal effort had supplanted the clearness and brilliancy of her voice, located as it formerly was in the front mouth.

The critics attributed all this distressing and painful effort to fatigue; as they expressed it, "Melba's voice seemed tired." Well, it was tired and no mistake, and she failed to thrill and excite the audience, for so marked was the change over previous efforts that although the listeners did not realize what was the trouble, still the coolness that prevailed made evident that some spell had come over the singing of their former favorite prima donna.

Such are the results that follow this accursed effort to "locate the voice at the base of the nose." If Melba expects to continue her career and preserve her wonderful voice she must stop this abusive treatment of her powers and return to her former manner of singing wholly in the front of the mouth.

That this is not impossible was proved on the night she sang Rosina in the "Barber," when after a whole evening of abuse of her voice through the influence of this accursed nasal fallacy, in her final number, an interpolation of Ardit's "Se Saran Rose," she tossed her voice up into her front mouth and in an instant back came the magical beauty, fluency and tonal power of her former efforts, by which means she reached the upper limits of her voice with ease, freedom and brilliancy, devoid of any effort, to the extent that the audience broke forth with the wildest and

most enthusiastic applause, the real spontaneous outburst of the evening.

If this talented vocalist, with her great gifts, takes heed ere it is too late and by discarding the abusive and ruinous process of the nasal fallacy, return to her former method of voice production, and by keeping the column of air in the front mouth, thereby remedy the former discrepancy in the middle notes of her scale, she can again become the incomparable vocal artist.

Such singers as Melba are born with marvelous gifts. Let her not destroy her priceless possessions by adopting any of the vagaries of the famous humbugs masquerading as vocal teachers, and who through ignorance and base trickery degrade the noble art and ruin the voice of such a marvelous singer as Melba, to say nothing of the horde of victims of lesser God-given gifts.

WARREN DAVENPORT.

(To be continued.)

Georg Liebling Plays.

The Grosvenor Choral Society, whose distinguished patron is the Rev. Canon Fleming, D. D., chaplain to Her Majesty the Queen, gave their annual concert recently, when several eminent artists assisted. This is one of the most select of our orchestral societies. This being their annual concert was a special occasion, and there assembled an audience of exceptional brilliance. The president, who is a well-known authority on elocution, gave Hood's "Bridge of Sighs" in a manner to exemplify his perfection in this art.

Georg Liebling attended the concert to accompany one of his songs given with much charm by Miss Regina de Sales. On the entrance of this well-known artist there was not a little stir of excitement among the audience, and as a special treat for the audience the president invited Herr Liebling to play a solo in the place of one of the other numbers on the program. With his customary good humor Herr Liebling responded, and fairly electrified the audience by his magnificent interpretation of Liszt's Second Rhapsodie and Mendelssohn's "Auf Flügeln des Gesanges," the latter given in response to an encore.

Letter From Liege.

The following account of Ovide Musin's playing at Liege, Belgium, sent by an occasional correspondent of THE MUSICAL COURIER, will interest those who have heard him here as well as those who may be hoping to hear him during his coming visit to New York in August:

"A large portion of the program of the second annual concert of the Royal Conservatory at Liege was devoted to virtuosity, represented by Ovide Musin, our honored compatriot, one of the most renowned virtuosos of our epoch, and whom our conservatory lately has had the good fortune to attach to its staff as leading professor.

"It is several years since we have had the pleasure of hearing Musin in Liege, where he pursued his studies and where he gained at the age of fourteen the golden medal 'avec distinction' both for violin playing and quartet playing.

"The announcement of his appearance at this concert excited the liveliest curiosity, the large hall being crowded long before the hour.

"Musin has lost none of his noble characteristics, and he remains to-day at the age of forty-four one of the most admirable artists it would be possible to hear.

"He preserves the same style, full of elegance, the same graceful bowing, the same perfect intonation, the same purity of interpretation combined with a warmth and brilliancy of execution intensely interesting—in truth, the same ensemble of rare qualities which will enable him to carry out the traditions of this universally renowned violin school.

"Notwithstanding their difficulties the compositions of the various epochs played by him were delivered with marvelous ease, facility and grace, incomparable particularly in the Bach aria, which roused the enthusiasm of the audience."

"New and Important."

NOT long ago the Berlin correspondent of THE MUSICAL COURIER took occasion to say some very unpleasant things regarding my compositions, and while I do not deny that he is perfectly right from his point of view, there was one remark of his which provides an excellent subject for a sermon.

After assuring his readers that Tchaikowsky had made an "egregious mistake" in counseling me to pursue the field of musical composition, Mr. Floersheim goes on to state that I have nothing "new and important" to say in my short piano pieces.

Now, the point is just this: Why should a composer strive to say something "new and important" in all his works? Is it at all necessary to do so in order to accord to the public that enjoyment and satisfaction which it craves? By "the public" I do not allude to that public which was "damned" by the late Mr. Vanderbilt, but to the cultured, educated, musical public that can judge of a good composition for itself and has the emotional capacity for enjoying this composition.

Suppose every composer were either to write something "new and important" or nothing at all, how many compositions would be written? What would be the result in our musical sphere? What would be our concert programs?

I can give no better answer to these queries than by itemizing a menu that was once inflicted on me at a very fashionable luncheon. This was the regular succession of edibles and drinkables—demitasse bouillon, large cup of very strong coffee with cream, salt almonds, one lobster croquette, one ounce of steak with mustard sauce, fried potatoes, lettuce salad, ice cream and assorted cakes. If there is any epicure who can defend this bill of fare he must be absolutely blasé in the matter of high feeding.

The composition of this luncheon was unquestionably "new and important," in addition to being absolutely up-to-date; but was it wholesome? Similar to this would be our concert programs had we no compositions except new and important ones. And how about our home circle?

One ought to cultivate reasonableness in musical criticism as in all other things. Of all the pastors, lecturers and reformers, how many of these are a Moses or a Christ? Would we dispense with all of them because they did not happen to come up to the mark of these two great teachers? There are certainly a vast number of clergymen whom we could conveniently spare, yet it is an indisputable fact that even the worst of these afford a degree of solace and comfort to some portion of the community through the medium of their platitudes.

In architecture our needs demand more than builders of churches and palaces—we must have apartment houses, cottages and even log cabins. Why scoff at the man who puts up a row of Queen Anne cottages, because their style is not "new and important"? Yet they bring comfort and happiness to many a family.

Just so in music. We imperatively need musicians who will be content to write spontaneous, lovable compositions in an unaffected, unconstrained manner, who will compose for the furtherance of the public pleasure and not for their own glorification. We cannot all be geniuses, but we can all be natural. This end of the century striving for newness, importance and artificial effect is bound to prove disastrous in course of time, and our present most urgent need is for compositions that are melodious and in good form without sinking to the level of mediocrity or shoddiness.

But it is impossible to please all tastes. The Italian likes his spaghetti cooked in olive oil, the American demands tomato sauce with his macaroni, whereas the German will have his dampfnudeln with parmesan cheese. As far as eating goes it is at least possible to satisfy someone some time, but the critic!

When Wagner first developed "new and important" ideas and gave them to the world, the music critics all in a body sat on him. What they said and did to him I am not in a position to record, as I was not yet born at that

time, but history informs us that they said and did many fearful and wonderful things.

When the emancipated woman first proclaimed the "new and important" principle that woman was entitled to suffrage she has reviled, ridiculed, and the epithet "shrieking sisterhood" sticks to her to this day. When Mrs. Bloomer made her "new and important" appearance in puffy knee breeches and Dr. Mary Walker made a "new and important" departure in donning male apparel they were each individually besmudged with scorn and satire.

We are told that woman's sphere is the hearth and home. Does that mean raking ashes, washing dishes and darning hose all day long? Are there not other requisites for a happy home? Is not good and clean music as essential to domestic contentment as a well-cooked meal? And why should not a woman be able to achieve both? Most men will not write pure, healthy, unostentatious music, so women must.

It is neither necessary nor proper for a woman to compose music à la Richard Strauss, or on the "Tristan and Isolde" pattern, even if she had the instinct, which she has not. The earnest, sincere woman composer has no desire to rival man; she is merely following the dictates of her nature. Those of our admirers who are constantly placing woman and her work on a pedestal to be gazed at and worshiped are not the friends of the woman composer, but her enemies. Give the woman composer just credit for what she does. Do not magnify her accomplishments, nor, on the other hand, constantly enumerate what she cannot do.

We have not yet, to my knowledge, had a woman prize fighter or a female Hercules, nor have we missed these specimens of female newness and importance. Therefore, let the critic be easy on the woman composer, and not wound her sensibilities by harshly criticising her inability to write drastic and glaring "new and important" things.

Nature has provided retribution for all deeds. Attack a porcupine, it will bristle. Kick a dog, he will bite. Four hundred years ago Spain was a great nation, what was America? To-day—!?

Woman's most powerful weapons are her patience, perseverance and devotion to an ideal, and who knows what she may accomplish in the next four hundred years? Therefore, ye music critics, spurn not the efforts of the woman composer lest it happen that four hundred years from hence Satan will torture your spirits in Sheol by the daily proclamation that the man composer has vanished from the earth and that woman has completely and satisfactorily filled his place.

CLARA A. KORN.

Wheeler in Chautauqua.

J. Harry Wheeler, who has gone to Chautauqua (this being his twelfth season in charge of the voice department), announces that the following will form a part of the many subjects he will present in the Chautauqua School of Music: "The Culture of the Voice," "How to Cultivate the Male and Female Voices," "Registers," "Resonance," "Breathing," "Vocal Methods," "The Nervous System and Its Influence Upon the Singer," "The Child's Voice and When to Begin Its Culture," "Classification of Voices," "Ruined Voices," "Hints to Vocal Students," "Requirements to Constitute a Vocal Artist," "Superficial Singers," "Stage Deportment," "Changing Teachers," "Studying Singing in Europe," "Selection of a Voice Teacher," "The Art of Teaching," "The Art of Singing," "Faults in Voices and the Remedies," "Expression and Phrasing" and "Elements of Success in Teaching."

Mr. Wheeler will also give a complete course in "Vocal Physiology," with illustrations. This course will have reference to the names and action of all the muscles which have to do with tone production.

The Von Klenner Closing Concert.

THE closing musicale of the season by the pupils of Mme. Katharine Evans von Klenner took place on Saturday evening last, June 4, in this eminent teacher's beautiful and spacious studios at 40 Stuyvesant street. A large audience of distinct social and artistic flavor assembled to hear the following program:

Soprano Solo, Spring Song.....	Hiller
Miss Anna Rubino.....	
Soprano Solo, Praise of Song.....	Pinsuti
Miss Harriet Goldstein (Viardot Cercle).....	
J'ai tant des Choses.....	Ferrari
L'ondine du Rhin.....	Wekerlin
Mme. Alicia Touceda.....	
If Thou Art But True.....	Klein
May Song.....	Denza
Miss Bessie Murphy.....	
Deja les hirondelles, Le Roi l'a dit.....	Delibes
Misses Watt and Knapp.....	
In Old Kentucky.....	Klein
Carnival in Louisiana, Amer. Dances, op. 58.....	Klein
Mrs. B. O. Klein and Miss Annie Byrne.....	
Ballata, Il Guarany.....	Gomez
Miss Maud Olive Weston.....	
Sull'aria, Figaro.....	Mozart
Misses Ilgen and Rodgers.....	
Je dis que rien, Carmen.....	Bizet
Miss Beatrice Maltmann.....	
American Military March, from op. 58.....	Klein
Virginia Reel.....	Klein
Mrs. B. O. Klein and Miss Annie Byrne.....	
Da jeri indarno, Romeo and Juliette.....	Gounod
Miss Grace L. Harrison.....	
Solo, Sing On.....	Denza
Mrs. F. M. Avery (Viardot Cercle).....	
Regnava nel Silenzio, Lucia.....	Donizetti
Miss Frances Travers.....	
Giunse al fin, Figaro.....	Mozart
Chanson Provencale.....	Dell'Acqua
Mrs. Eva Adelaide Foster.....	
Les serments out des Ailes, Hamlet.....	Thomas
Miss Bessie Knapp.....	
Caro Nome, Rigoletto.....	Verdi
Miss Lillian Vernon Watt.....	

The performance of this program as a culminating test of the season's work was of much musical significance. The regular musicales held at the Von Klenner studio are always of serious musical interest to the community, representing as they do the results obtainable through the Viardot-Garcia method—the most famous vocal method the world has known—under such skilled direction as that of Mme. Katharine Evans von Klenner. Her large class is always interesting, always trained individually to its highest possibilities. The work put forward marks a distinct and sorely needed progress in the vocal art, and from the beginner to the advanced professional pupil the stages of careful development exhibited in this studio form a subject of serious consideration to the true critics of voice cultivation in America. This final concert was of precisely the same soundly based and purely trained calibre as its predecessors, gaining simply in importance through being the last of a most brilliant and successful series, to which the young students themselves attached an exceptional enthusiasm.

Solos, duets and larger ensemble work in the choral singing of the Viardot Cercle were all of equal merit in delivery. Each voice had its weakness and its strength judiciously considered, and the talent in its treatment was a matter of congratulation to the artistic listener. The opening chorus established at once the claim of the Viardot Cercle to a niche of certain importance in the matter of ensemble singing. The attack was firm, the balance good and this feminine body sings with both color and finish. Following this the solos and duets were all given with so much intelligence and purity throughout the various stages attained by the young singers that the necessarily lengthy program became by no means the affair of tedium ordinarily experienced at amateur exhibitions, but instead a matter of certain satisfaction to the critical audience present.

The diction was admirable—distinct and refined. The

native English was not neglected in clearness and purity for the excellent enunciation and accent of the French and Italian. Madame von Klenner has accomplished her excellent purpose of making her pupils tell their song-story, in whatever language may be chosen, after a fashion of intelligence and purity, corresponding accurately with the beauty of their vocal method. To this end she has employed native teachers, whose excellent drill shows equally excellent results. Every song had its text musically spoken—a delightful feature to meet in such intelligent uniformity.

Miss Frances Travers was absent on account of illness. The young singer who preceded her on the program, Miss Grace L. Harrison, sang the seldom-heard "Page's Song," from "Romeo et Juliette," with much sympathy and taste, and showed a very pretty voice. More advanced pupils call for special commendation. The soprano Mrs. Eva Adelaide Foster made an excellent impression. Naturally endowed with a voice musical and mellow, she sings with a breadth and repose especially well fitted to church music, which it is understood she is about to undertake in some prominent church in the city. Miss Bessie Knapp, with a cantabile smooth and delightfully sympathetic, sang her Thomas number so impressively and in such excellently pure French that she was obliged to sing again, when she gave with grace and charm Bruno Oscar Klein's dainty little lyric, "My Love Is Like a Red, Red Rose."

The difficult "Caro Nome" was given with brilliant fluency and most artistic phrasing by Miss Lillian Vernon Watt, who has mastered the elaborate side of vocal technic with unusual success. The true operatic tradition has been cleverly imparted to her. She also had to sing again, and gave with much expressiveness Cowen's "Swallows." Miss Beatrice Maltmann, who has to be considered from the professional standpoint, as she has already made her public debut with success, sang the favorite "Carmen" aria with feeling and finish. The voice is an exceptionally pure one. Miss Maud Olive Weston, who is also the possessor of a voice of charming quality, sang with delightful freshness and flexibility and disclosed a compass of remarkable extent and evenness.

Altogether this concert proved itself a matter of as brilliant success and interest as it stood to every listener of intelligence an exemplar of one of the most important musical movements at present in progress in America.

Mme. Katharine Evans von Klenner, the sole exponent of the Viardot-Garcia method in this country, calls for our serious congratulation.

Horace Kinney for Denver.

Horace Kinney, accompanist, after a very busy winter, leaves June 1 for Denver, where he assists Francis Fischer Powers at his summer school, returning about October 1. Among Mr. Kinney's recent engagements have been Montclair, Englewood, Hanover Club, Brooklyn; Mrs. J. Henry Dick's musicale, Knapp mansion, Brooklyn, besides being the regular accompanist at Mrs. Joseph F. Knapp's Savoy Musicales. The Waverly (N. Y.) Press said recently of him:

Mr. Kinney's work as accompanist needs no new words of commendation; yet, from the fact that an accompanist stands necessarily in the background, his work is often lost sight of. It is a delight to one to listen to a work of art which owes fully one-half its fine effect to a thoughtful, sympathetic accompaniment, and to know that the accompanist is understanding and feeling every word and thought with the singer. Such an artist is Mr. Kinney, as his recent splendid successes in New York have proven.

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...Soprano

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NEW YORK, WEDNESDAY, JUNE 8, 1906.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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THE MUSICAL COURIER COMPANY,

19, Union Square,

New York City.

A NATIONAL EDITION.

WITHIN a few months, at the proper time and under the proper conditions, THE MUSICAL COURIER proposes to issue a great NATIONAL EDITION, which will give an exhaustive history of the past and present condition of the AMERICAN MUSICIAN, composer, player, singer and conductor and teacher, and the prospects for the future of this large and influential class of our citizens. The conditions are such that it has become necessary to inform the world of the extent of our National musical life, of the character of our professional musicians, of the work they are doing, of the difficulties they are laboring under, of the nature of their struggle and of the impediments in the path of their success.

These impediments can be and will be removed, but it requires a combined impulse with an enthusiastic motive such as the cause itself propagates to bring about the great reform that will result in the NATIONALIZATION OF AMERICAN MUSIC AND MUSICIANS.

The NATIONAL EDITION will illustrate what the present condition is and it will cover the whole American field from the State of Maine to the Pacific Coast.

The Eastern section will be handled throughout the New England States by our Boston office. The Central West will be in the hands of our well-known representative, Mrs. Florence French, whose identification with this paper in Chicago is known throughout the country. Mr. John E. Hall, who for the past twelve years has had charge of our Chicago office, will co-operate in various directions throughout the West in the work to be done for the edition.

For the Pacific Coast work we have selected our Brooklyn representative, Miss Emilie Frances Bauer, who is now in San Francisco for the purpose of expediting the work on the coast and as far East as Denver.

The Northwest will be in charge of our esteemed correspondent, "Acton Horton," at Minneapolis, and Mrs. J. H. Harris, of Kansas City, who for years past has done faithful work for this paper, will survey the field in her section. Mr. Homan, of Cincinnati, will have charge of Ohio and the section impinging upon his city.

This part of the Union as far south as the Potomac will be handled from the home office.

We propose to make the NATIONAL EDITION the most comprehensive compendium of the status of one class of artists and professional people that has ever been published, and its appearance and distribution will constitute a perfect epitome of the present condition of music and musicians of America.

The main features of the work are ready for inspection and can be studied at this office or the various branch offices of the paper on and after April 13.

MUSIC HATH HEROES.

MUSIC has had many heroes on the battlefield and will continue to have them there as long as war exists. If opportunity offers there will doubtless be examples of heroism in this present war equal to any of the recent past; equal perhaps to the example set by the Gordon Highlander, Piper Find-

later, who, October 20, in the Indian frontier campaign played his comrades on to victory while he himself lay disabled on the field. A fine portrait of him appears in the double-page picture "The Storming of the Dargai Ridge," by Caton Woodville, which is reproduced as a supplement by the London *Illustrated News* of April 26. To the right and clambering over the rocks are the piper's comrades, some fighting, some falling, some lying dead. Back of him to the left others are stumbling upward. He has been wounded in both legs and is supporting himself by one elbow upon a rock. He grasps his instrument with straining muscles. His face is stern with suffering, but his eyes, gleaming with fiery purpose, are turned to the point where victory is sure, as he pipes with all his remaining vigor.

Piper Findlater has been suitably rewarded by the Victoria Cross. In this country we have no Victoria Crosses to bestow upon soldierly musicians. But there should be a special roll of honor for them in the annals of music. Whatever THE MUSICAL COURIER can learn of bravery that deserves recording will be given space to in these columns. And Americans are not less brave than their British brothers-in-arms.

EDVARD GRIEG.

WHEN you say Edvard Grieg you say Scandinavian and by no means belittle the admirable efforts of Gade, Nordraak, Hornemann, Svendsen, Sinding, Ole Olsen and other Northmen who labored so earnestly to consolidate the musical genius of Norway, Sweden and Denmark. It is because Grieg is so saturated with what we know or imagine to be the characteristics of the North, allied with a naive method of expression—his voice is ever individual—that we single him out as Scandinavia's representative composer. And he has won his right to the title by his originality, his earnestness and his gift of sheer industry. Von Bülow called him the Chopin of the North, which is a fatally easy definition, and Philip Hale more happily describes him as the head musician of elves and gnomes. But Grieg is not gnomish in the sense of Ibsen or Brahms.

There is a lucidity, a pellucidity in his work that fences it at once away from much modern music making. Born at Bergen in 1843, he reached Leipzig in 1858, just in time to catch the full flood and fever of the romantic movement. Mendelssohn was supplanted by Schumann, the star of Wagner was beginning to blaze and Chopin was almost a classic. Despite his rigorous studies under Moscheles, Moriz Hauptmann, Wenzel and Reinecke, Edvard Grieg emerged a full-fledged romantic, as his op. 1 reveals. Schumann's was a predominating influence then, as may be seen in his op. 6, 7 and 16. The Humoresque, dedicated to a man who turned his thoughts to national color—Richard Nordraak—is full of Schumannisms, especially the piece in G sharp minor. The concerto for a piano in A minor is so overflowing with amiability, charm and refined fancy that it seems a pity to criticise it on the score of its episodic, almost fragmentary, character. Here again one encounters Schumann in the lack of organic unity and also in the tone color. But so "genial," so healthful and vigorous is the first movement, so sweetly poetic is the second and so spirited the last that criticism is stilled—all except Mr. Runciman's, who, while he pointed out the shortcomings of Grieg, was on the whole unfair to him in his *Saturday Review* article.

Grieg is small; that must be admitted. His voice is not a robust one, but it is spiritual in timbre and has the hypnotic quality. His melodic range is not large, his temperament is not fiery and he is short breathed in his forms, yet he is a master, a master of the miniature. The comparison to Cho-

pin is not altogether apposite. With all his intense nationalism Chopin is still a world musician. There is a largeness of ring, a breadth of style—even in a tiny prelude—a burst of overpowering, volcanic passion that lifts him above and beyond geographical limits. He belongs to the world, while Grieg is always a Scandinavian. His musical types are distinctly Norwegian, and a bar whistled, played or sung may be recognized at once. And that is after all a claim of distinction. To be Grieg and no one else is to have accomplished something. He may live in an out-of-the-way part of the globe, but his name is on his door bell; pull and you hear the fanciful Triolen of the "Fjord;" pull and Ibsen's queer "Peer Gynt" mocks you with mad, cynical eyes; pull again, and there peals the music of that wonderful ballade in G minor. The songs are not always understandable to us, but "Ich Liebe Dich," with its Schumann-like progressions, is apt to endure for a long time. Here at least we get human accents. The heart throbs in every bar.

Grieg's sympathy with nature is intense. He is not a figure, but a landscape painter. He delights in the external aspects of his country, and in his music are mirrored stream and forest, the hard blue sky and the sun of the midnight. He loves the sheltered spot where he watches the butterfly or those marvelous birds which he paints so accurately in his little piano pieces. The man has the heart of a poet; he loves all living things, and there is room on his canvas for the dainty elves that dance quaintly around and about a harebell. Something healthy and free of taint is in the work of Grieg. The poison of great cities has never touched him. For him the hum of the bee in the clover field or the shaft of light that makes a miracle as it spears its way through the trees. Dvorák is not more in accord with open air, with the wholesome scents and sounds of out of doors.

Great dramatic climaxes he does not reach, nor has psychology any attractions for him. With more fancy than imagination he has, by reason of sincerity of purpose, accomplished much. He has mastered his own technic, which is the technic of the keyboard, and while he writes for orchestra with skill he is more unforced, more Grieg-ish in his piano music. The three violin and piano sonatas, the G minor string quartet, the piano concerto, the songs, the E minor piano sonata, the variations of the ballade, the piano sketches, especially the opus 19 and the later lyric pieces, all disclose a delicate and original harmonic scheme, much vivacity and no little poetic feeling. Genuine water colors most of them. Grieg always aims for the immediate musical effect, so he indulges in no technical feats, nor is he ever cryptic. He is healthy and can be monotonous. His passion is nearly all political, and for the stage he has shown no special aptitude. Some of the "Peer Gynt" music is popular, which is unfortunate, while "Bergliot" and "Olaf Trygvasson" are most certainly not masterpieces.

He scores for orchestra brilliantly but unequally. So apt an individual on the piano you are always conscious that his orchestral tints are borrowed. Perhaps his best work in this direction is the instrumentation of the piano concerto which was twice worked over.

Grieg is an excellent pianist, and his wife a singer of well deserved fame. This artistic couple have been received in Germany, France and England with the greatest delight, and if, as is intended, the composer visits America he is sure of a hearty welcome. Alexander Bull, the son of Ole Bull, the Norwegian violin virtuoso, who was a friend to Grieg in his youth, has hopes that he may be able to induce the Griegs to make a short tour throughout the Northwest, where so many Scandinavians live. If Grieg, whose health is uncertain, does cross the ocean it is to be hoped that he will play and conduct in New York a concert of his own compositions. He is a man of rare musical mark.

VIGOROUS VIRTUES.

WAR is not an unmixed evil. It sets new life stirring in the veins of the nation as it does in the veins of the individual. It suppresses effeminate tendencies, teaches the value of pain, develops and intensifies the vigorous virtues.

A nation like ours that has been turning for some years past its best thoughts toward the improvement of social conditions does not as a whole realize the weakening effect upon civilization of trying to make the prison cell a flowery bed of ease, of trying to abolish ultimately asylums for the lame, the halt and the blind, of trying through the present public school system to remove so many obstacles from the child's way as to lead him to avoid mental effort so far as possible. A nation so bent upon what it calls civilization as to rank the life of a criminal almost in the same category with the life of a man of honor, which teaches that the physically strong should not be valued more highly than the physically weak, and that the superficially bestowed education or culture is equal to that acquired through strong personal effort, such a nation is apt to forget the other side of the shield. Negative virtues represent indeed the silvery side; and the modern knight who bears the standard of philanthropy is quite just to say so. But there is another side, and the true patriot will see its positive, golden gleam.

One illustration of effeminate possibilities in American civilization was afforded, to the surprise of all men of letters who had hitherto admired his reasoning powers, by the Harvard professor who advised the superior young men of Harvard that their places need not necessarily be upon the battlefield. They might aesthetically study war and its consequences from a safe distance. They were scholars, not fighting men. But the scholars and the educated men are exactly those who need the more vigorous virtues developed by contact with the rougher side of life. War affords the best opportunity for such contact. Fortunately the advice has not been heeded to any marked degree. The ready awakening of college men to the demands of the day is as gratifying as the awakening of those who are sometimes called in terms of reproach "kid glove gentry." Everywhere these latter, strengthened, as many of them are, by athletic sports, are rushing forward from the upper social circles to attest the substratum of sound sense that underlies our social structure. These men will probably endure the hardships of war as well as any laboring men who enlist; for they have the sound bodies which are apt to produce sound minds. Sound bodies, whether of the four hundred or of the ten thousand, are the support of the nation, the pillars without which the body politic must fall.

Our most vigorous literature, that which is making its mark in the history of letters, springs now from the Western writers, or from those of the East who have plunged deep into the eternal mysteries of pain and suffering. Our strongest thinkers are those who are not afraid of the lessons taught by pain. Death and pain are not the worst of evils. To face them nobly, to endure them bravely, to see them as necessary elements of human life—this is the part of the great man. And he is greatest who "sees life steadily and sees it whole." The habit of shuddering at the pain of others to the extent of forgetting all broader considerations of humanity, of forgetting, for example, that by saving pain to the criminal we are increasing crime, is the most emasculating habit of our present civilization.

We should be ashamed of our criminals and hide them from the light of day, and we should be ashamed of the crippled, the infirm, the sickly, and not elevate them into demigods and heroes, putting a premium on effeminacy and encouraging mendicancy and lack of forethought on the part of parents. This does not mean that cruelty to individuals need be practiced and that the innocent need be made to suffer unnecessarily. But they should

be taught to lift themselves as far as possible toward strength, mental and physical, and to consider themselves unfortunate resultants of lack of vigorous virtues in our civilization.

It does not militate against what we are saying to remember that the organization of the state is maintained in order to protect the weak, nor to remember that the higher the civilization the more protection to all classes. State protection was never intended to signify that the weaker virtues may be exalted at the expense of the stronger, nor that the quantity of life to be preserved is of more consequence than the quality.

Much of the false sentimentality that has prevailed is being swept aside, now as we consider the international complications which may be the outcome of the Hispano-American war. Other nations are beginning to be disturbed, are placing themselves on a practical war footing. The whole civilized world may—at present outlook it almost seems so—become entangled in a universal war. The nations which have the vigorous virtues most highly developed will hold the reins of government secure. The weaker virtues must go to the wall.

Even if, as we hope, the war comes speedily to an end, pain and sorrow will be the lot of many, either temporarily or for all the long days of their existence. But the national gain will overbalance individual loss. The whimpering habit of mind will be swept away. A manlier habit of thought will be evident after this war, as it was after the civil war.

Vigorous virtues are necessary for a nation's full development: not passive, but active virtues. War brings them uppermost; they are exercised during war.

MUSICAL PHYSIOGNOMY.

IS there a musical face? That is to say a type-face among the followers of the art which Schopenhauer calls the greatest of all arts. There are certain men of science who have affirmed that man's mental nature is mirrored in his outward form, while others agree "there is no art to find the mind's construction in the face." Every part of the body is a symbol of a mental or moral trait in man. Why should it not be thus when nature first qualifies him for his work and his every emotion and every movement leaves its sign and seal upon him? Had we the power and inclination we might read the history of each man's life and work in his face and actions, as we read the history of the fossils in the rocks.

"Everyone," says Addison, "is in some degree a master of that art which is generally distinguished by the name of physiognomy, and naturally forms to himself the character or fortune of a stranger from the features and lineaments of his face." * * * I think we may better be known by our books than our words, and that a man's speech is much more easily disguised than his countenance. * * * Nay, we may go beyond our race, since even the brutes that we have about us in domestic life seem to judge of our minds from their observation of our features." Addison was not the only great student of human nature who thought that man's face was his index. Henry Fielding says in "Joseph Andrews": "I conceive the passions of men do commonly imprint sufficient marks on the countenance; and it is owing chiefly to want of skill in the observer that physiognomy is of so little use or credit in the world." Cowper wrote: "I am very much of Lavater's opinion, and persuaded that faces are as legible as books, only with these circumstances to recommend them to our perusal, that they are read in much less time, and are much less likely to deceive us." Bacon said: "The lineaments of the body do disclose the disposition and inclination of the mind in general; but the motions of the countenance and parts do not only so, but further disclose the present humor and state of

the mind and will." The son of Sirach said: "A man may be known by his look, and one that hath understanding by his countenance, when thou meetest him." Best of all, Sir Thomas Browne writes: "There are mystically in our faces certain characters which carry in them the motto of our souls, wherein he that cannot read A, B, C may read our natures." It is not necessary to multiply examples, for every one can illustrate from his own observation and experience that man reflects in his habit and appearance his profession, business or art. The artist's hand, like the artisan's, is molded to his instrument; in his face may be read the habitual thought.

An excellent illustration may be found in the Prologue to Chaucer's "Canterbury Tales," in Sebastian Brandt's "Ship of Fools," and in fact in all the mediæval prints and poems, which always depict or describe the types of men and women who have become hall-marked, as it were, by their trade. We know the knight, the troubadour, the miller, the goldsmith, the minstrel, the scholar, the merchant, the priest—all are distinguished not only by their costume but by a type of face. Even to-day, with all the tendencies to destruction of individuality, nature herself, always "so careful of the type," strives to preserve the distinguishing marks. Unconsciously men wear their hair and trim their beards, and express themselves and their characteristics in the selection and wearing of their garments, showing very distinctly what manner of men they are. More subtle, indeed, are the expressions of the features and the qualities that shine through the face. Anyone can call to mind without any trouble the actor's face, which again divides itself into the comedian's face, like Coquelin's for example, and the tragedian's face of which Edwin Booth's was perfectly typical. There is no trouble in recalling the soldier's face, generally "bearded like a pard," of which both General Grant's and General Lee's are good examples; there is no trouble in recalling the physician's face, nor the judge's face, nor the clergyman's face, nor the priest's face, nor the musician's face. We know that while the human face is never repeated, still there is a distinctively typical national face belonging to every race on earth. Perhaps we can describe the general type by recalling the bicycle face, which is common to all people who spend a great part of their time on their wheels.

Most distinctly there is a musician's face, and this again has its highest expression in a specialized type, which is not very frequently seen and which is quite independent of eccentricities of costume, or of any affectations whatever. Everybody knows it—the massive head; the high, full, clear brow; the sensitive, firm mouth; the keen eye; the mark indicating resolution; self-control, overwhelming composure, and a mixture of refinement and ruggedness; and a serenity like that of quiet waves upon deep waters, or a smiling landscape over a fiery volcano—that is the great type-face of the musician. Beethoven had it, Rubinstein had it, Wilhelmj has it, Seidl had it. When will it appear again?

The War Fund Concert.

The various novelties, electrical, decorative and otherwise, which the women of New York arranged for the concert at the Ninth Regiment Armory were not more attractive than the musical program by the Women's String Orchestra under the direction of Carl V. Lachmund.

Mr. Lachmund has slowly and surely brought his orchestra to a point of excellence that commands respect. Besides orchestral numbers the concert included selections with orchestral accompaniments by the following graduates and post-graduates of the Lachmund Conservatory: Miss Helen Robinson, who played a Chopin Concerto at the last Apollo Club concert; Miss Armand Hansing, Miss Glennam Baker, Miss Winifred Richardson.

Sousa's Band gave a number of patriotic airs during the promenade after the regular concert.

The concert was arranged by the Daughters of the American Revolution, Mrs. Donald McLean regent. Among others who contributed to its success were Mrs. Ogden Doremus, Mrs. Roger A. Pryor, Mrs. Jauvien Le Duc, Mrs. Clarence A. Postley.



LUKE HAVERGAL.

Go to the western gate, Luke Havergal—
There where the vines cling crimson on the wall—
And in the twilight wait for what will come.
The wind will moan, the leaves will whisper some
Whisper of her and strike you as they fall;
But go, and if you trust her she will call.
Go to the western gate, Luke Havergal—
Luke Havergal.

No, there is not a dawn in the eastern skies
To rift the fiery night that's in your eyes;
But there, where western glooms are gathering,
The dark will end the dark, if anything.
God slays Himself with every leaf that flies,
And hell is more than half of Paradise.
No, there is not a dawn in the eastern skies—
In eastern skies.

Out of a grave I come to tell you this—
Out of a grave I come to quench the kiss
That flames upon your forehead with a glow
That blinds you to the way that you must go.
Yes, there is yet one way to where she is—
Bitter, but one that faith can never miss.
Out of a grave I come to tell you this—
To tell you this.

There is the western gate, Luke Havergal,
There are the crimson leaves upon the wall.
Go—for the winds are tearing them away—
Nor think to riddle the dead words they say.
Nor any more to feel them as they fall;
But go! and if you trust her she will call.
There is the western gate, Luke Havergal—
Luke Havergal.
—Edwin Arlington Robinson.

PICTURE to yourself a literary man with the usual literary ear for music, a maker of beautiful phrases, an artist distracted by the pain and noise of life; picture this man as an ascetic, a ferocious lover of the beautiful Christ legend, entering a huge opera house and discovering himself assisting at a representation of "Siegfried." Wagner has hitherto been to him nothing but a name, an unholy name, the poetic book of the play, a queer conglomeration of the fauna and flora of Scandinavian mythology. Now what would be the effect of the music, the acting, the scenery on this spectator? Let us see!

* * *

He knows something of Mozart, but knows it vaguely and has an idea—not having entered a play or an opera house for many years—that there must be a love story of the conventional sort, that the music needs be blithe and tuneful—in a word, the opera of a century ago. Our literary man has a profound distaste for harmony; he loves a good old tune, a square-toed tune with the edges a bit beveled perhaps, but one that lasts at most eight bars. Of the beauty of a profound and pregnant symphonic theme he knows absolutely nothing, while dramatic characterization is not at all in his mental scheme. He has written two or three great novels, perhaps the great novel of the century, so his artistic technic is attuned to type and not to tone. He has a masterful sense of color—the color of the literary sense. He is human; no one not Balzac or Shakespeare more so—you see I am selecting an elevated specimen of the craft—and he has interpreted the life of rich and poor, noble and ignoble with the touch of a master. This man has wrestled with the problems of life and death—he is death's great singer—but in ink, not in tone or tints. He is color blind in a musical sense, is tone deaf, and music to him is but a concourse of babbling sounds.

This deficiency, however, does not prevent him from criticising Wagner and his works. The reunion of the drama and music results in an artificial

form which may enjoy again a certain success, but only when musicians of talent abandon themselves to their inspiration—ah, that fatal word of the literary amateur!—and subordinate the text to the music. Yes, we knew the result of this sort of thing in Weber, Mozart and Beethoven, whose genius was literally harnessed to absurdly wretched books.

As to the artificiality of the form I might suggest to my literary giant—for giant he is—that in a certain sense all musical forms are artificial, the folksong almost as much as the symphony. The music-drama is artificial—until a master arrives who welds the forms into a whole. The sonnet was a pretty, tinkling Italian toy until Milton filled it with the thunders of his organ-like music and Wordsworth with high imaginings and the noble fervor of his scorn. The sonnet is plangent in the hands of Keats and charming when Rossetti holds it to him and breathes sea harmonies into its spirals. So is it with the sisters, music and drama; none but the grasp of the master may unite them in marvelous concord. But our literary man thinks differently, because he has read that the attempts of the Greeks, of Gluck, of Beethoven were not crowned with success, and having read it in a book and his own ears not being safe or illuminating guides he hurls the old war-worn out argument at the head of Wagner. Fair friend, go slowly; all this sort of thing was done years ago and by a far more trenchant pen than yours. Dr. Hanslick treated the formal side of Wagner's art with the skill of a trained master in polemics. He, too, kicked the stone, as did Dr. Johnson, and said "Behold I have refuted the Berkeleyan theory." Wagner is, and where are your theories of form in the presence of "Tristan and Isolde"?

* * *

Being a literary man only, our suppositious figure does not believe that the poem can be followed by the music. He has not the musical imagination and would therefore have each word wedded to its note with a symbolism quite impossible. The following of the emotional curve of the poem he cannot understand—being literary and not musical—and so puts up a hypothetical case of this sort. Imagine if you can—he says in effect—a poet who attempts to translate the music of a Beethoven sonata, a Chopin ballade, following the rhythm, the character and meanings of the music. The success of this fantastic experiment would prove the insanity of Wagner's efforts to set a drama to music.

Now I contend that it would do nothing of the sort, for the reason that the case is not a parallel one. The words and general situation of a dramatic text sets humming in the brain of the composer what he conceives to be appropriate melodies and harmonies. As the emotional crisis is approached so his music curves upward to a pitch of passionate intensity. He is tender, humorous, even cynical—there is cynicism in music—pathetic, grand, dramatic and human. All these varying qualities may be indicated in the sweep and surge of the orchestra. The voice gives the distinctively human note and not its color alone, but in its enunciation of words does it blend the drama with the music? If Wagner has failed to interpret Isolde's character then has Beethoven woefully failed to give us a Leonore and Mozart a Don Giovanni. You are forced by a musical man of genius to accept his symbols as inevitable. But our literary man stopped at Mozart and for him Wagner is a charlatan, neither a musician nor yet a poet.

* * *

He has never listened before to Wagner, knows nothing of his newness, of his practice, of his books. So he enters an opera house, say at Moscow, and libretto in hand listens sadly to the first act of "Siegfried." This is what he sees: A dwarf in a cavern howls by the hour, the orchestra playing an

incomprehensible jumble. Then enters a young hero with a bear. The orchestra now sounds a leitmotiv, and as it is recognizable the literary critic seizes it with avid eagerness and every time it reappears pins it to his aural memory. Hearing nothing else he rapidly reaches the conclusion that Wagner is deficient in melodic sense and is forced to juggle with one little theme. Think of it! you who have heard the music of "Siegfried," music that bathes naked in the blue heavens, music as limpid as spring water, and never ceasing from curtain to curtain. Our critic holds on grimly to this theme; he has it firmly and all the rest goes by unheeded. The forging of the sword is melodramatic clap-trap to him, with a meaningless collocation of "Heaho, heaho, ho-ho's."

Alas! does he grasp the exquisite, the sunlit serenity of the second act, with its scents and sounds of woodland? No; it, too, is absurd. The dragon has hypnotized him; so Siegfried's song, the murmurs of the enchanted forest with its green aisles and waving grass are lost to him. His faculty of attention, like Emile Zola's, is admirably deficient. One thing at a time for him, so in this act it is *Fafner* and his horrific growl. "Je veux dormir," which for us is not nearly so effective as "Lass mich schlafen." Haunted by the dragon and besieged by the Siegfried theme our poor literary man has an attack of the nerves and rushes from the theatre.

At home he collects his impressions. He reads the book and finds it nonsense. He asks himself what a poor, hard-working peasant would say to this muddle. He always insists on the peasant being the final arbiter of matters æsthetic. To think of the cultivated class enjoying this orgy of sound, of color, of verbiage, would dumbfound the ignorant peasant. He speaks of Wagner as "blessaient si profondément le sentiment æsthetique" and then asks himself why Wagner has succeeded. Here is his solution of the question.

Wagner met a rich idiot of a king; he wheedled him into spending vast sums to carry out his mad dreams. This royal alliance gave Wagner a social, a fashionable standing. Argument number one. Argument number two: Wagner uses to advantage the complete poetic arsenal; in fact, uses it in an extremely effective manner. Of course he is no poet, yet somehow or other he handles successfully the poetic material. Here we may pause to consider the criticism of Shelley in the early part of the century. He, too, was said by competent judges to have within him the raw materials of a poet. Of course he was not one, yet he managed to produce poetical effects.

Isn't it all puerile, criticism of this sort, obstinate puerility?

The music, our literary man admits, is attractive, because Wagner, while no musician, was crafty enough to invent harmonies that displayed most beautifully the exquisite timbres of the voice and the army of instruments.

Isn't this a supreme effort of logic? Wagner had no melodic sense—his music is "une musique désorganisée et déséquilibrée"—so he supplied the deficiency by a sort of musical yogi-ism; he hypnotizes his audiences by placing them in a dark auditorium, and after many magic passes he throws them into an ecstatic slumber, a slumber akin to an opiate dream—and they awaken with nerves shattered, but full of fear and admiration for the dangerous necromancer! In conclusion this critic writes: "Et voici qu'une œuvre fautive, grossière, absurde, qui n'a rien de commun avec l'art, fait tour du monde, coûte des millions à monter, et corrompt de plus le goût des hautes classes et leur sentiment de la beauté artistique."

Who is this literary man, you demand? Is it Nordau? Is it eccentric Heinrich Pudor, or is it an

English lover of Händel? It is incredible, yet the man whom I have chosen to place thus before you is a great man, a genius, and like Victor Hugo a hater of music. It is the author of "Anna Karenina," of "War and Peace," of the "Death of Ivan Ilyitch"; it is Count Lyof Tolstoi, but a Tolstoi who has read Max Nordau. I feel convinced that Tolstoi read "Degeneration," and after fuming over his own æsthetic butchery by Max Simon consoled himself by reading of the insanity of Ibsen and Wagner. He is half mad with his mysticism, and with his almost deleted faculty of attention he was easily won by the specious reasoning of that arch humbug, Nordau. The very fact that Wagner was accused of gross immorality in his poems would set Tolstoi on the wrong track. His imperfect knowledge of music, his imperfect sympathy with the stage, his present hatred of artistic make-believe, of the play impulse, caused this outburst that must have set chuckling the malevolent Nordau. If only Ibsen could be induced to attack Tolstoi, the compiler of "Degeneration" would die happy.

"What Is Art?" is Tolstoi's new pamphlet, and it vigorously censures all art forms; even the novel. He calls Rudyard Kipling a degenerate! Tolstoi has recanted his early artistic sins and is now a philistine of the philistines. What a pity that a master among masters should have fallen on such evil days! The great Russian creator of fiction of this age, yet one who is madly chasing the ignifatuus known as the saving of the soul. A man who taught the loftiest philosophy in fiction chooses to waste himself preaching fiction in the guise of cheap religious philosophy. Oh, the eternal pity of it!

The criticism I allude to above—for I have not yet read "What Is Art?"—is "La Musique de Wagner" and is published in the May number of *La Revue de Paris*. It is translated from the Russian by E. Halpérnie-Kaminsky, the editor of Tourgenieff's literary remains.

What an old Russian bear Tolstoi has become; how infinitely less cultured, artistic and less flexible in his mental operations than his countryman Tourgenieff! And yet what a giant with swarthy brows hewing grimly at the social evils of his generation, when with a few strokes from his powerful pen he could accomplish so much more! Hang these social reformers, these men who make us see life so pessimistically! Art at least professes to give you nothing but ennobling pleasure, while your socialistic and religious preachers give only vague promises or indulge in vitriolic denunciations of the present. But art will endure when all the religious and philosophies known and unknown will be swept into the dust bin of the ages. I don't mind admitting that Theophile Gautier has said all this much finer in his "Emaux et Camées." Better read his poem "L'Art."

Last week Mrs. Jeannette M. Thurber gave me a little pamphlet published in San Francisco called "Franz Liszt: a Study," by William Piutti, which I read with some interest. It is written by a Lisztian, but not a discriminating one. His plea that Liszt has as a composer in large forms been sadly neglected is a just one and one that was put forward years ago by Henry T. Finck. But after twenty-one pages of sympathetic argument Mr. Piutti spoils everything by the following queer logic. He writes:

"Had Liszt throughout possessed the purity of style, finish in form and application of technical means; had he been bred in the church, or, let us say, had he always lived in musical Germany; had his work not been marred by much charlatanism for which the transitory reign of skepticism in our century is responsible; had Liszt not been haunted

by a deplorable genius which turned his inner vision again and again from his ideal and clouded his better judgment, he might have been the greatest composer the world had ever seen."

This is hopeless reasoning and bad taste. Liszt's genius was not deplorable. He is an individual composer and thought out some problems that Wagner did not hesitate to utilize. He could never have been by any conceivable means transformed into "the greatest composer the world had ever seen" because he did say great things in a great manner. He invented his form and there was as much finish to it as the form of Berlioz. His technical mastery of the orchestra was supreme and his not being bred in the church was lucky for his genius. What great composer ever came from the church? If you cry "Palestrina" I will argue with you no longer. As for Liszt's living in musical Germany, all I can say to that is he was a sensible man to escape it as much as he did. Musical Germany meant Leipzig and Leipzig meant Mendelssohn and Mendelssohn spelt pseudo-classicism and reaction, not progress. No, Liszt was happy in the accidents of his life, for they made him Franz Liszt. But he has not been happy in the appreciation accorded him by many critics. Liszt grows bigger for me every day. I mean in his original music. Mr. Piutti's apology is rather faint and damning praise.

This I found in the *Evening Sun* one day last week:

M. Georges Rodenbach is one of the most strenuous defenders of Rodin's "Balzac." His contention is that no one has any right to speak of it as a failure, even if he thinks it to be such. No one, in short, according to him, should venture to criticize the work of a great artist at all; for a great artist, says he, cannot make a mistake. Such a one, he goes on to say, "develops with the logic of the seasons of the year, with the mathematical force of a storm, of which we could, if there were such a thing as mental meteorology, foretell the course and variations. From the first he is what he will be. Accident alone can prevent the phenomenon or arrest it in its course. Thus lightning may be diverted into a well. And accident, as far as the artist is concerned, is illness or insanity. Excepting such an accident, his development is wrought with the regularity of a law of nature." He compares Rodin with Wagner, saying that as "Tristan und Isolde" and the Tetralogy were denounced as ridiculous long after "Tannhäuser" was accepted, so had "Tannhäuser" been denounced in 1861; and as Paris treats Rodin's "Balzac" to-day, so did it treat on their first appearance his earlier works, works that have since found a home in museums and public places. Quite contrary to the attitude of the public toward Rodin was that of M. Gaston Paris toward Ibsen. At table one day the conversation turned to the Norwegian dramatist, his foginess, his obscure philosophy. Some one asked M. Paris to give his opinion. "Ibsen," replied he, "has elsewhere so often demonstrated to me his genius and his superiority over me that when he seems to me obscure and incomprehensible I say to myself: 'It is my fault; if I do not follow him it is because I cannot follow him. He is not mistaken. It is I who am mistaken.'"

Louis Gallet, a French musician, presented himself at the director's room at the Grand Opéra in Paris one evening during the administration of Eugene Ritt. The latter was a great stickler for the dignity of the place and remarked as the visitor took off his top coat that he was not in evening dress. "Yes, my dear director," returned Gallet, "I am come just as I was. So very much pressed. However, I have not had to cross the theatre." "Ah," he sighed, "but on the stage of the Opéra

one ought always to be in evening dress." "Nevertheless," Gallet answered, lightly, "I just now saw Jean de Reszké very stylish, no doubt, but in a frock coat—a frock coat!" "Yes, yes, no doubt, but—but—he is a tenor!"

* * *

In *Punch* E. T. Reed's series of sketches entitled "Animal Land" includes a caricature of Paderewski, with the following description:

"This curious little creature never comes out in the same place only about once a year—that keeps his vallew up. They take him round in a selloon-carriage with his name very large on the outside hermitically seeld and dekerated with maden-hare ferns and rare browcades. They stop at the towns and let him out to play for a few minutes; then all the ladies in dabby dresses weep and gassp and shreek out 'Divvine!' andsettra, and rush about after him till the pollice steps in—then they kiss the legs of the piyanno and mone for a fortnight after. He looks more like a mopp than anything I think."

* * *

Barthe, the French dramatic author, calling once upon a friend whose opinion he wished to have regarding his new comedy, found him dying, but, notwithstanding, proposed to read the play. "Consider," said the man, "I have not more than an hour to live." "Aye," replied Barthe, "but I assure you that this will occupy only half that time."

* * *

Miss Bentham-Edwards first saw Liszt at Weimar. Here are her impressions:

"I had not partaken of the 12 o'clock ordinary many times when I noticed a remarkable figure at the foot of the table, a figure, once seen, impossible to forget.

"It was that of an elderly priest, tall, almost herculean in stature, and spare to lankness, his long hair hanging down 'in silver slips,' his face wearing a strange look only to be expressed by the word illumination, his eyes of diamond-like piercingness and brilliance. But even more striking than build and physiognomy were the hands, moved so restlessly and conspicuously. It could not be said that those long, nervous, expressive hands were out of proportion with limbs so large; the noteworthy characteristic was the length of each little finger; the fourth, indeed, almost equaled in size the pointer. As he sat at table, whether manipulating knife and fork or chatting to his neighbors, his hands were never for a moment still. It seemed as if they were restless spirits not to be coerced into passiveness.

"Who is that extraordinary being?" I whispered to my landlady.

"Don't you recognize him?" was the astonished reply. "It is the Abbé Liszt."

* * *

When S. Baring-Gould spoke of the Salvation Army as the "phyloxera of evangelism," Miss Edwards replied: "The Salvation Army has the unmistakable, indisputable quality of earnestness, freedom from sham. For my part, I adore the poke bonnet and scarlet jersey. I have heard Liszt im-

provise divinely, Sims Reeves, sing in his apogee, the Garde Républicaine, the finest orchestral, concerted and individual performances of our time. No music ravishes my ears as that of the Salvation Army. Those hearty strains, vocal and instrumental, heard every Sunday, never fail to stir my pulse with purest rapture. For do they not remind me of our hardly acquired religious liberty?"

* * *

All of which settles at once the lady's musical taste. The Salvation Army musical—mein Gott!

Mlle. Verlet's Success.

The following are some of the press notices this well-known artist has received:

But the "pearls of all pearls" in the aggregation is Mlle. Verlet, who sang herself immediately into the hearts of the audience. Her voice possesses a velvety richness of quality, an exquisite temperament and a spontaneity of melody, and it is withal a smooth, young voice, engaging and refreshing. With the "Inflammatus," the grandest flight of Rossini's genius, for a setting, it is no marvel that the beautiful soprano carried off the honors of the evening. —Daily Times, Chattanooga, Tenn.

The bright particular star of the evening was Mlle. Verlet, and she more than fulfilled all expectations. Her selection, the polonaise from "Mignon," gave an excellent opportunity for displaying all those qualities of voice as rare in combination as they are admirable when found. A clever bell-like tone, sweetness, power, delicate phrasing and a charming stage presence and personality make her singing almost a revelation, and has given her the position she occupies among the great singers. —Morning News, Savannah, Ga.

Verlet is superb!

There was not one member of the audience present upon the occasion of the first concert in Augusta of the Southern May Musical Festival who was not charmed with the prima donna and her wonderful voice. She is a beautiful woman, and her every gesture, every swaying movement of her graceful body, every detail of her dainty toilet is marked by that distinctive air the word Parisian so aptly describes. To say that her personality is pleasing is to give this captivating Frenchwoman a small meed of praise; to say that her voice is beautiful is to do the singer but scant justice. It is safe to say that not for many years has a more delightful voice been heard in Augusta opera house. It is a soprano of an exceptional range, clear, sweet and liquid, with the crystalline pureness of a lyric soprano and with the rich depths of tone one is accustomed to associate with a dramatic mezzo. Her method is a good honest one; she sings with fire and with sympathy, and her enunciation is exquisite. Her rendition of the "Inflammatus" in the "Stabat Mater" was masterly, and when she carried alone the soaring, bell-like obligato of "America" rich and full above the thunder of the orchestra and the great chorus she completely captivated her audience.

Altogether, Mlle. Alice Verlet is an unquestionable success, and all who were at the Grand last night are charmed at the thought of hearing again to-night that beautiful voice. —Augusta (Ga.) Herald.

SUMMER SCHOOL.—Piano, organ, harmony; F. W. Riesberg, director (organist Rutgers Presbyterian Church and secretary-treasurer New York State Music Teachers' Association), at Cooperstown, N. Y., on Lake Otsego, beginning July 1, eight weeks. Third season. Weekly concerts, free classes in sight reading, four and six hands. Fine organ for students' practice. Good board and room \$5 to \$7 per week. 1,200 feet above the sea; cool always. Address F. W. Riesberg, 9 West Sixty-fifth street, New York.

A LADY (musician) of first-class antecedents and superior education, speaking fluently German, French and English, also in close acquaintance with musical and art circles in Vienna, offers a refined home and chaperonage in one of the best localities of Vienna to a young American or English lady wishing to pursue her studies there. Special advantage for next season. Address "Vienna," care of the Bureau of Information, MUSICAL COURIER. References exchanged.

Froehlich School of Music Concert.

THE fifth concert of the Froehlich School of Music took place on Friday evening last, the 3d inst., at 2117 Madison avenue. Violin, 'cello, piano and vocal solos, a number for violin and piano, a string quartet, and two ensemble numbers for eight violins, viola, 'cello, double bass and piano, one of which, a "Romance," was the composition of Mr. Froehlich himself, composed the program.

The work in the various departments reached a high standard, the string music being, however, paramount in merit as it was in quantity—a really superior exhibition. With the exception of four numbers a program consisting of twenty-one compositions was given entirely from memory, a feat of highly commendable accomplishment among amateur performers, and one upon which Mr. Froehlich may well congratulate himself, since everything went with smoothness and spontaneity. The program was an interesting one, including some works of difficulty, which were handled with intelligence. The young performers had the satisfaction of knowing that they were appreciated by a large and interested audience, which felt too well pleased to quarrel with the necessary length of a program designed to embrace so many and such a variety of pupils.

It is not always judicious to make exceptions in the case of a pupils' concert, but in some of those pupils brought forward it was quite easy to discern a capacity already developed for professional work. Miss Mary Henry in De Beriot's violin "Scene de Ballet" showed a tone of great purity and sympathy. She was preceded by Mrs. Jessie F. Sachs, a talented pianist, who played the first movement of Grieg's Sonata, op. 7, with feeling and authority. A cavatina for violin, written by Mr. Froehlich, was played smoothly and with most intelligent phrasing by Miss Laura Cranbrook. Miss Gertrude Froehlich, a young pianist of exceptional promise, was heard to advantage in Chopin's "Fantaisie Impromptu," which was played with clearness and brilliancy. Exceptions cannot be concluded without a word of praise for the 'cello playing of Alfred H. Howe, who played a "Lucia" fantasia with admirable tone and marked technical facility.

As a teacher and as head of an important school of music Mr. Froehlich has placed himself in a position calling for earnest commendation. As a composer he figured in many instances on the program of this concert, writing for the voice, the violin and the combination of twelve instruments (strings and piano) already quoted with much talent and effectiveness.

A Benefit Concert.

The talented piano players Miss Florence Traub and Albert Burgemeister, of the Virgil Piano School of New York, have been engaged to play at a benefit concert to take place in the Y. M. C. A. Hall of Newark, N. J., on Tuesday afternoon, June 14, at 2:30 o'clock. The program will be exceptionally interesting and entertaining. They will be ably assisted in entertaining the audience by Mrs. Hall, daughter of Mrs. Julia Ward Howe. The proceeds of the benefit will be devoted to aid the educated poor, under the guidance of the Home Hotel, whose founder is the philanthropic Miss Mary A. Fisher.

Dallas, Tex.

The leagues between here and there do not entirely prevent some musical interest in the programs which are prepared by a music teacher in a faraway State.

The musical aims of Miss Carrie K. Jones are illustrated by the compositions given at her last recital—the Chopin Prelude, op. 28, No. 15; the Moszkowski Waltz in F sharp; "Hark, Hark! the Lark!" Schubert-Liszt; "Liebestraume," Liszt; Grieg's "Danse Caprice" and "Bridal Procession," and some other good modern selections, including a minuetto by B. O. Klein.

Miss Jones was assisted by Miss Isabel Quillman and Miss Juanita Blair. Others who played were Miss Flora O'Neal Webster, Miss Marie Ludolph, Miss Sallie Cecilia Webster, Miss Edna Rainey, Miss Allene Oram, Miss Ann Letcher, Miss Gertrude Watson, Miss Winifred Allen, Miss Edwina Edens.

THE National Conservatory of Music of America.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.

FOUNDED BY
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SUMMER TERM, MAY 2d to AUGUST 12.

FOURTEENTH ANNUAL ENTRANCE EXAMINATIONS.

SINGING—September 1 (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M., and 8 to 10 P. M.
VIOLIN, VIOLA, 'CELLO, CONTRABASS, HARP—September 2 (Friday), 10 A. M. to 12 M. WOOD INSTRUMENTS—2 to 4 P. M.
PIANO AND ORGAN—September 6 (Tuesday), 10 to 12 M. and 2 to 4 P. M.
CHILDREN'S DAY—September 10 (Saturday), PIANO AND VIOLIN—9 A. M. to 12 M.
ORCHESTRA—September 15 (Thursday), 2 to 4 P. M.

"The Greatest Musical Good for the Greatest Number."

.. ADMISSION DAILY.

Reminiscence and Reality at the American Theatre.

THERE are people in New York who make it a principle to attend each new presentation of "The Bohemian Girl." It appeals to them, of course, musically; but mainly it appeals to them by association with some of the tenderest episodes of the past. For we are speaking of those of middle age, or who have crossed the dividing line which marks the descending scale of life. And these who never tire of the old, tuneful melodies with which "The Bohemian Girl" is thickly strewn, compel the younger members of a family to attend that these latter may learn what "real" music is according to the ears of their superiors. "The Bohemian Girl" is always sure of an audience, and it is not an audience of "the tailors and shoemakers," of whom the fastidious Mendelssohn used to complain.

The audience is always there even when the opera is badly given. When well given, as it is by the Castle Square Company, the audience is alive with interest, and

William Broderick, as the Count, was rather staid in his acting, and at times seemed unable to repress his evident sense of humor at certain stage situations which have become matter for burlesque, and the iteration of "long lost che-ild" did not have the genuine pathos in its ring which our progenitors have given it. But thankless as the part appeared he won a genuine musical triumph in the memory song by his full rich tones.

Devilshoof, however was really the dominating figure throughout the entire opera—a spirited and well conceived impersonation, displaying much originality and thought on the part of Douglas Flint as well as a good baritone voice. Lizzie Macnichol looked handsome, and, as usual, her principal solo awakened enthusiasm. The complete cast was:

Count Arnheim, Governor of Presburg.....Wm. Broderick
Thaddeus, a proscribed Pole.....Jos. F. Sheehan
Florestein, nephew of the count.....Arthur Wooley
Devilshoof, chief of the gypsies.....Douglas Flint
Captain of the Guard.....E. C. Edmonds
Arline, daughter of the count.....Grace Golden

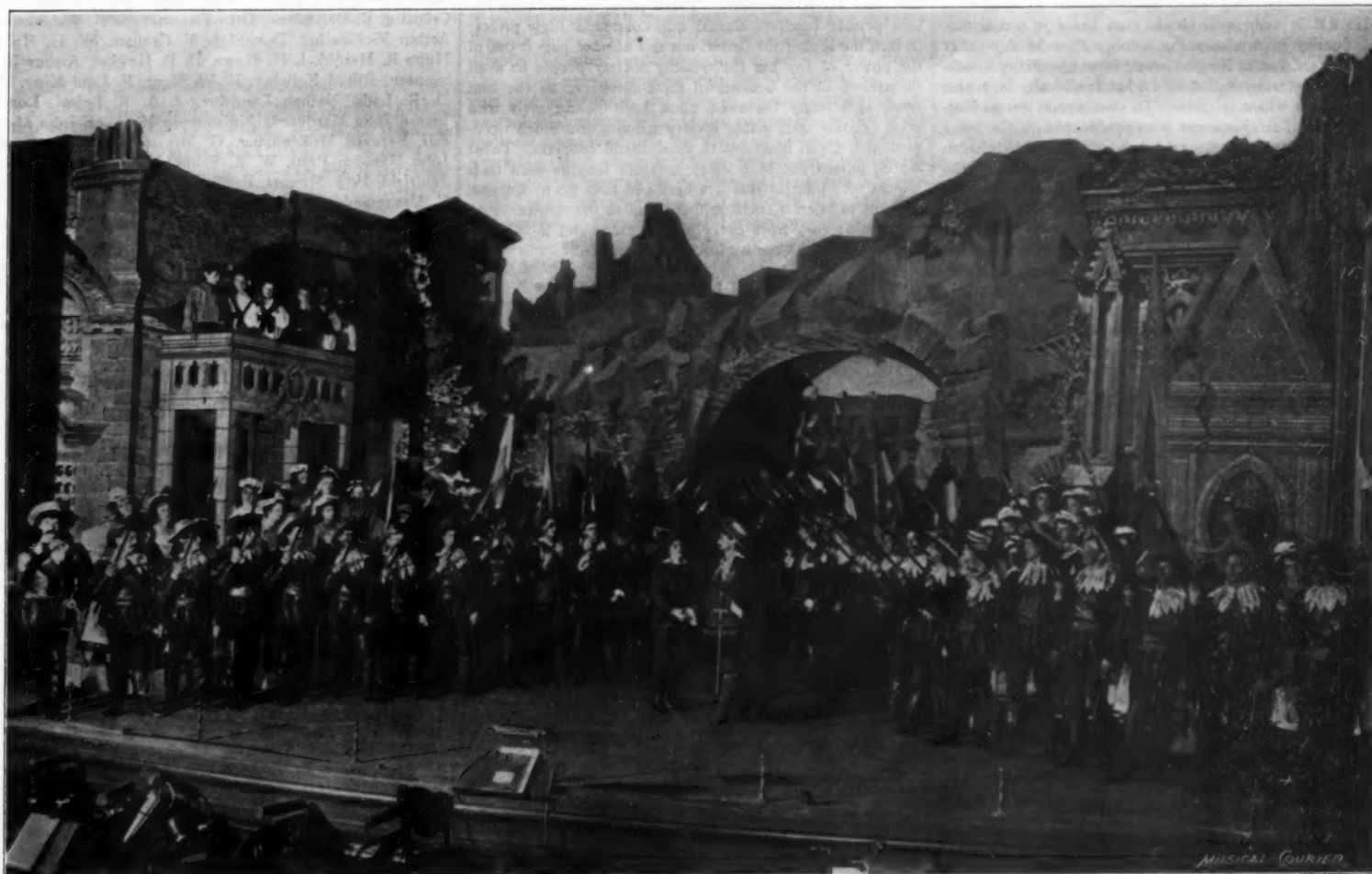
of grouping that is characteristic of the stage management under Mr. MacCollin, and also recalls to memory the good chorus singing in "Faust."

The souvenir two hundredth performance, to be given next Monday evening, will show the full strength of the chorus in the comic opera "Madeline, or the Magic Kiss," and in which William G. Stewart will appear.

The Garden Symphony Orchestra, it may be noted, under the direction of Prof. R. Yosco plays each evening on the roof garden, to which no extra admission is required.

Paolo Gallico's Summer Season.

Among the advantages which New York will offer this summer to the musically inclined is Paolo Gallico's piano instruction from June 1 to September 15. He will be in town two days in each week for the purpose of giving a special course in the interest of pupils unable to study during the regular season. The lessons may be individual



THE CASTLE SQUARE OPERA COMPANY,

Showing the Artistic Stage Setting and Attention to Detail at the American Theatre.

here and there may be heard a sympathetic humming, sometimes breaking forth into a very audible melodic phrase, of which the dreamy delinquent looks somewhat ashamed as he catches a smiling glance from a more wide-awake listener. An opera which has given pleasure to so many can never be condemned though time and fashions in music may change.

Monday evening there was merit in the musical interpretation outside the favorite soloists who appeared. Some of the accompaniments to the principal songs were played with exceeding delicacy and refinement of shading. The conductor, Adolf Liesegang, is beginning to reap the fruit of his untiring labor in doing the best that is possible with the players and instruments under his direction. Some of the instruments, however, are not worthy of the players.

Grace Golden, as Arline, was a bewitching gypsy girl in appearance, and sang with the same truth of feeling and admirable skill that have brought her forward so rapidly to take a position among artists. Joseph Sheehan was "Thaddeus," and his fine presence as a stage lover, his acting and the lyric sweetness of his voice especially in "No Time Can E'er Restore" fitly harmonized with Grace Golden's conception of her part. The latter's "I Dreamt That I Dwelt" was of course vigorously encored, and deservedly so.

Buda, her attendant.....Lillian Lipyeat
Queen of the Gypsies.....Lizzie MacNichol
.....Marion Ivell

In looking at the amount of pleasure that may be derived from most of the operas given at the American Theatre the effect of color need not be forgotten. The effect of color upon emotions is being studied by scientists, and it may be studied by the layman in stage scenery of the present day; and the stage management at the American may place itself in line with advanced students. In some of the minor effects Monday night were shown positive touches of genius, as, for example, the banners to the right of the stage in the first act and the costume of the man strolling in the forest background back of the gypsy encampment. The gypsy tableaux were all excellent in color.

When all is said and done, though, as to the American Theatre, the naive sincerity of the chorus, the fresh voices, the evident conviction on the part of each that whatever is worth doing at all is worth doing well, all appeal as strongly to the public as the songs of the soloists. This is as it should be, for it is in this basis of strength that the real hope of the future operatic performances must lie. The ensemble depends upon their efforts. Solo stars alone cannot make a musical firmament.

A picture given on this page shows one of the good bits

or in classes of two or three and the course may be pedagogic. Mr. Gallico's studios are near Central Park, 11 East Fifty-ninth street.

Rudolf King.

Mrs. W. H. Pearce, pupil and principal assistant of Rudolf King, the Kansas City pianist, carried off the first prize of the piano solo contest at the Hutchinson (Kan.) Musical Jubilee on June 3. There were thirty-two contestants.

Cappiani to Europe.

Mme. Luisa Cappiani leaves soon for her annual European jaunt, taking with her the good wishes of all who know her, and especially of the vice-presidents of the New York State M. T. A., of which she is an energetic enthusiastic member.

Booth-Zellman.

Mr. Zellman, bass soloist of the First Reformed Church, of Brooklyn, sang as an offertory "Let Your Light So Shine Before Men," by C. H. Booth, recently, with the composer at the organ.

Mr. Booth, being English, is comparatively unknown, yet he has achieved great success with his compositions both secular and sacred. They are sung and played much in private and also in public here and abroad.



139 Kearny Street,
SAN FRANCISCO, Cal., June 1, 1898.

USES AND ABUSES OF MEDIOCRITY.

THERE is very little doubt that there is much mediocrity in music, perhaps more than in any other art or science, but as long as music is so essentially a matter of opinion who shall decide what mediocrity is, where it begins and where it ends? To one person an intellectuality without temperament is unpardonable, to the other emotion without intellect; even a faultless technic without other requirements has given rise to the most severe censure; therefore in all earnestness who shall draw the line and say, "Here mediocrity ends and art begins"? The idealism that has been built about music has tended to draw it away from common sense or to draw common sense from it, and the result is highly disastrous to the advancement of the art as a reality.

The lower classes of society cannot attend a fine chamber music concert or an orchestral concert and find enjoyment. Such concerts would have the tendency to turn them from music more quickly than anything else. Shall there be no attempt, then, to give them something within the scope of their understanding? Give people something that they can enjoy, and little by little you can pull up a little higher and pull them up with you. When I go to an entertainment and see the unquestionable stamp of interest upon each face I know that more has been accomplished for the great cause of music by what is to me mediocrity than if these same people had sat for hours at a concert which had reached the height of artistic perfection, and the natural desire on the part of one interested in musical development would be to have many more such entertainments and interest many more such people.

Where mediocrity is a deathblow to musical development is in the field of instruction, and here no effort can be too strong to suppress the miscellaneous teaching which goes on here as everywhere else. Alas! for the voices that are ruined, and, with the voices, the health, for the step is a small one from the throat to the lungs. Alas! for the talents that might as well be six feet underground, as far as earnest work is concerned. And to think that there is but one remedy for all this, and to think that it might be brought about if the right forces were at work. *San Francisco must have a Conservatory!* Now I wish to be distinctly and absolutely understood. I do not mean a private individual affair. Nothing could be more detrimental to the scheme than a flourish of trumpets, a huge printed sign "Conservatory!" and a few individuals banded together for financial purposes, notwithstanding the fact that they might be fairly good teachers. The Conservatory as a successful enterprise must come from the State, the city or a body of wealthy men, who, enlightened upon the fallacy of spending their money in Europe, can be made to see that outside of the deep philanthropic side there are dis-

tinct business reasons why San Francisco should have a Conservatory, the reputation of which must be unquestionable and above reproach. There is no reason why the best private teachers should not command high prices; in fact, the higher the better, but this at once puts it out of the power of any but the wealthy society people to avail themselves of the benefits of these teachers; so the best work is actually bestowed upon such young girls who soon become fashionable society women, too much occupied with social functions to even attend concerts. Those whose purses can in no way measure lengths with their talents take inferior teachers here and then go to Europe, perhaps to inferior teachers there, and so the musical work is unsatisfactory from every point. Once and for all San Francisco must have its forces concentrated.

Fritz Scheel makes an announcement which ought to be heartily welcomed by everyone who is interested in musical development in this city; in fact, on this coast. In addition to the orchestral concerts which he will direct as usual he will form choral societies and also give instruction in style and repertory, which, as I have stated so recently, is the most necessary adjunct to the vocal work in San Francisco.

Now, if Scheel were at the head of some great institution, what a great institution it would be!

The club which has as much influence upon musical life in San Francisco as any club could have is the Musicians' Club, which contains most of the brilliant lights of San Francisco's musicians. This club was organized merely for social intercourse by the efforts of Louis Lissner and a few others. Up to a recent date Lissner was president, when he was succeeded by H. J. Stewart.

Last night the annual dinner occurred, when a few invited guests, including the fair sex, were present at the California Hotel banquet hall. The evening was a most enjoyable one, the entertainment ranging from the material to the best available musical delicacies, pre-eminent among which were the old ballads so beautifully arranged by H. J. Stewart and so charmingly sung by Mrs. Mariner Campbell's quartet, Misses Florence Julia Doane, Isobel Kerr, Xena Roberts and Isella van Pelt.

Mr. Stewart contemplates publishing these songs in one volume, and anything more delightful for female quartet use I cannot conceive. Several other numbers by members and friends of the club were given, including a larghetto from Trio in B minor of Ernest Lent and a violin solo, Andante Cantabile, by Vogt. Those who gave the program were: John Marquardt, Ernest Lent, Sigismundo Martinez, Bernard Mollenhauer, a female quartet under the direction of D. P. Hughes, the personnel

of which was: Mrs. C. B. Dexter, Miss Nina Martin, Miss Georgie Cope and Mrs. Grace Outram, and a male quartet, under direction of W. H. Holt, including Clarence Wendell, Dr. R. W. Smith, D. M. Warde and Chas. Parent, Jr.

A number, not on the program, eliciting very much pleasure was a group of songs given by Walter C. Campbell, one of the finest bass singers in the city. In addition to a rich, round voice Mr. Campbell's style is charming. The evening's entertainment concluded with a Kinder Symphonie by the most dignified members of the club, under the baton of H. B. Pasmore. At the close of the dinner several toasts were offered, among which was a toast to Captain Alfred Kelleher, who left for military duty in Manila. Kelleher is one of the vocal teachers who enjoys a large clientele, but still he has gone to the front. A message of remembrance was sent him signed by all those present.

The officers and members of the Musicians' Club are: President, Dr. H. J. Stewart; vice-president, H. B. Pasmore; secretary and treasurer, R. Tolmie. Members of council, H. J. Stewart, S. Arrillaga, H. B. Pasmore, J. Stadtfeld and Robert Tolmie. Members, P. C. Allen, S. Arrillaga, Willis E. Bacheller, Emil Barth, Chas. G. Buck, L. Crépau, F. Dellepiane, Otto Fleissner, S. G. Fleishman, Arthur Fickinscher, Donald de V. Graham, W. H. Holt, Hugo R. Herold, J. H. Howe, D. P. Hughes, Arthur Johannsen, Alfred Kelleher, E. W. Kent, F. Loui King, P. D. B. Lada, Nathan Landsberger, A. F. Lejeal, Louis Lissner, John Marquardt, Sigismundo Martinez, John Metcalf, Bernard Mollenhauer, G. Minetti, H. B. Pasmore, John Haraden Pratt, W. A. Sabin, Martin Schultz, John Stadtfeld, H. J. Stewart, Ferdinand Stark, Robert Tolmie, V. Ursomando, Theo. Vogt and Julius Weber.

In the presence of a large audience the Loring Club gave its last concert of the season. The club had the co-operation of the Oakland Hughes Club, which is the largest female club in America, and the union was a very happy one. The soloists who assisted were Mrs. Beatrice Priest-Fine, Mrs. Carrie Brown-Dexter and George McBride. The accompanists were Mrs. Benjamin C. Smith, Mrs. C. H. Daly, and the organist was Henry Bretherick.

The numbers of especial interest were the "Voice of Spring," a cantata for soli and chorus, by D. P. Hughes, the soli of which were assumed by Mrs. Dexter and Mr. McBride; Chopin's "Aime Moi," and Henschel's "Spring," sung by Mrs. Fine, and the "Inflammatus" chorus with solo, by Mrs. Fine, in which this charming singer fairly outdid her previous efforts. Mrs. Fine has long been known as the possessor of a magnificent voice and the daintiest of style, and her branching out into a work of the immensity of the "Inflammatus" was an absolute surprise to her many friends. Mrs. Fine will be one of the singers to make a New York success next season, if voice and charm of personality go for anything.

The pupils of Emil Steinegger gave a private piano recital at Byron Mauzy Hall, in which the following participated: Misses Edna Wettermann, Cecilia Green, Lillian Parsons, Mabel Cole, Elmer Strieb, Elenor Eschen, Hermine Seiler, Messrs. Edwin Horrisberger, Harry Clark and Arthur Freuler.

The services at Temple Emanu-El were of unusual merit at the recent confirmation exercises. E. J. Stark, the efficient cantor, proved his ability as composer by having written and arranged the music for the confirmation services. Besides the regular choir a number of singers were enlisted for the occasion, as also various string instruments. The soloists of the permanent choir are Miss Daisy Cohn, Mrs. Sedgely Reynolds, Mr. Rhys Thomas and S. Homer Henley. Wallace A. Sahin, the organist, is an exceptionally fine one, and the music is on a basis of dignity that all of the church music in San Francisco is not. The strings and flute engaged for the occasion were Nathan Landsberger, L. van der Mehden, L.

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Chapin and Louis Newbauer. Mr. Stark, who has a fine rich voice of large range, is also the choir director.

The concerts given by Ysaye, Gérardy and Lachaume have been successful to a remarkable degree, taking into consideration the turbulence of the times, especially out here. That they were successful at all was distinctly due to the masterly management of Victor Thrane and the fact that they appeared at the Baldwin, making a scale of prices possible. They are in the southern part of the State now and play one return engagement here June 8, when they leave for Portland, Ore., and the Sound.

The Kneisels have just closed their Coast tour in Portland, where they duplicated their former successes, which were enormous here.

Many of the teachers are leaving the city for the quiet and the warmth that the country affords. Fred Zech, Jr., is in Ross Station. H. J. Stewart is going to San Rafael, but comes to San Francisco twice weekly.

Robert Tolmie is going fishing. Louis Lissner's house is closed.

Willis E. Bacheller is going to appear in recital in Portland, Ore., with Miss Mary Morse before his departure for New York.

EMILIE FRANCES BAUER.

School of Vocal Science.

Frank Hotchkiss Osborn, of the Philadelphia School of Vocal Science, announced a summer term of his school at Asbury Park, N. J. Mr. Osborn is assisted in his work by Miss Dora Louise Topping, whose singing is attracting favorable notice in and about Philadelphia.

Ogden Musical Club Is Patriotic.

One of the prospective agreeable entertainments to and in furthering the admirable work accomplished by the American National Red Cross Relief Committee will be that by the Ogden Musical Club at Chickering Hall June 9.

The club consists of a chorus of lady voices, has been in existence twelve years and has given a series of concerts each season under the direction of Mme. Ogden Crane. The program will consist of choruses, duets, trios and solos, ending with patriotic tableaux.

Hans Kronold.

The music of thought which underlies the music of expression may not always be consciously recognized by those who hear Mr. Kronold play, but it is one of the most valuable elements in his playing. He is an intellectual as well as an emotional artist. These opinions of his playing supplement a long list already published:

The playing of Hans Kronold, the cellist, was particularly fine.—Brooklyn (N. Y.) Standard-Union.

Of special note was the second selection given by Mr. Kronold, Dunkler's "Caprice Hongroise," in which he showed a masterly command over his instrument, especially in chord work.—Evening Star, Washington, D. C.

Hans Kronold was clearly the favorite with last night's audience, and his cello solos were given in almost perfect style. His numbers were Dunkler's "Caprice Hongroise" and Popper's "Widmung" and "Polonaise."—Daily Eagle, Brooklyn, N. Y.

Kronold is unquestionably an artist of very first rank. Those who were fortunate enough to hear his wonderful playing will never forget it. Kronold was obliged to respond to three different encores.—Tribune, Middletown, Conn.

OBITUARY.

George Werrenrath.

THE sudden death in Brooklyn, June 3, of the distinguished tenor George Werrenrath will be the first intimation to his numerous friends of the serious affection of the heart which has menaced his life for two years past.

Mr. Werrenrath was a native of Copenhagen, Denmark. His musical career began in Hamburg, Germany, where he studied with Carl Solbrugg, a master of vocal culture, who gave him an excellent musical foundation. After appearing in concerts and operas in some of the smaller German cities Mr. Werrenrath's success led to a three years' engagement in the Royal Opera at Wiesbaden. Here he added much to his reputation as an artist, and received frequent engagements in other cities. His best successes were in "Faust," "L'Africaine," "Lohengrin," "Magic Flute," "Stradella," "Martha," "Der Frieschütz" and "Belisario." Mr. Werrenrath subsequently removed to Paris, there to continue his studies. Thence he went to London, where he appeared successfully in concerts and English opera. While there he became acquainted with Charles Gounod, forming with him an intimate friendship, traveling and singing with him throughout his concert tour in Belgium, and while in London having the advantage of studying some of the composer's works under his own instruction. By the advice of Gounod, Mr. Werrenrath went to Italy, where he studied with the famous Lamperti. Returning to London he continued his successful career until he came to America in 1876. His first appearance in New York and Boston were at the Symphony Concerts given by Theodore Thomas, and upon the organization of the Wagner Opera Festival Mr. Werrenrath was at once engaged. He appeared in the principal Eastern cities in "Faust," "Der Frieschütz" and "Lohengrin." His work in the last opera particularly showed him as an actor and singer of highest dramatic ability. Mr. Werrenrath was the first to give in America a series of song recitals, having introduced this manner of concert in February, 1877, in conjunction with Carl Wolfsohn, the pianist, when in four evenings he sang seventy-three classical songs. Those and the five series of song recitals given by Mr. Werrenrath in Brooklyn gave evidence of his special talent as an interpreter of lyric music. No other resident singer had so extensive a repertory or excelled in such widely different schools. He has frequently sung in oratorio, and with particular success "The Creation," "The Messiah," "The Redemption," "Samson," &c.

He was called to this country as solo tenor in Plymouth Church, where he continued for ten years, and then, took charge of the music in Tompkins Avenue Congregational Church, where he remained for many years. Although well advanced in life, his voice retained a remarkable degree of purity and flexibility, and as a complete artist it is no exaggeration to say that he was unsurpassed. His unvarying courtesy and helpfulness and his gentle and lovable disposition secured for him a very large circle of friends, by whom his memory will be sincerely cherished.

Mannes-Damrosch.

Aftercards are out announcing the marriage of Clara, daughter of Mrs. Leopold Damrosch, to David Mannes, the well-known young violinist, at Granville, N. Y., the home of the bride's sister, on Saturday last. THE MUSICAL COURIER herewith extends best wishes.

Madame Devine's Musicales.

AN informal matinee musical was given by Madame Devine last Friday morning at her spacious studio, 136 Fifth avenue. The advanced class was heard in a number of operatic selections.

Miss Blanche Duffield, coloratura soprano, gave the cabaretta "Qui la Voce," from "Puritani," especially arranged for Madame Devine by her famous master, Francesco Lamperti. This composition contains F in alt and a high E for its final note. The facility with which Miss Duffield surmounts the technical difficulties of this aria and also of Proch's air and variations establish her claim to musical consideration. Miss Duffield has youth and beauty as well as talent.

Miss May K. Mason has a powerful dramatic soprano. She sang Gounod's "Queen of Sheba" aria in excellent style, showing a voice of good volume and delightful quality. In Weil's "Spring Song" her high notes were fairly electrical. Her voice is well suited to modern music.

Miss Louise Gehle's contralto voice was effective in "Eccomi al fine," from "Semiramide" and Saint-Saëns' "Samson and Delilah"; the flexibility in the first number and the sustained legato of the other number show her technic to be as remarkable as her gift from nature. Miss Gehle will be heard next season in public.

Miss Louise Tompkins, a young miss of fifteen, sang Rossini's "O Quante Volte," from "Romeo and Juliet," and Cowen's "Swallows." Although no effort was made for volume her every tone was pure and true, showing good voice placement in one so young.

In place of the more elaborate public recitals of former years Madame Devine has found it to be more to the interest of the pupils to give frequent informal public recitals at the studio, a plan which, while it accustoms pupils to sing before others, does not seriously interrupt routine work.

Pedagogy in Summer.

F. X. Arens, whose system of vocal culture presents some points of special interest to teachers, announces that from June 15 to August 1 he will give instruction in pedagogy. He will explain how to teach, how to correct certain faults quickly, and will give useful suggestions based upon his own original investigations and upon a knowledge of the latest and most approved theories of the vocal profession.

Western and Southern people who are in the habit of coming to New York in summer, and know by experience that as a rule it is cooler and more comfortable here than in some famous summer resorts, will appreciate this opportunity to improve themselves by friction with an alert mind.

In his prospectus Mr. Arens asks some pertinent questions, among them these, which he answers himself: "Why all the special training of prospective educators at Normal schools, teachers' institutes? Why this constant reference to the teachings of Pestalozzi, of Froebel and others? It is because educators have long since realized that knowledge is one thing and imparting this knowledge is quite another, a discipline, an art of and by itself." The truth of these questions and answer is patent to any thoughtful reader.

Mr. Arens is magnetic in manner, intense in conviction and clear in explanation. He is a pupil of Professor Julius Hey, of Berlin, and has been in New York but one season, but in this short period has established himself as one of the best of our local musicians.

His studios are pleasantly situated at 305 Fifth avenue. In August Mr. Arens will go to his summer cottage at Macataqua Park, Mich.



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George Hamlin.

The Cincinnati May Festival gave opportunity to George Hamlin to distinguish himself by some satisfactory singing, which is referred to discriminatingly in the following paragraphs:

Mr. Hamlin sang the Romanza from "La Giaconda" with tenderness and poetic expression. His high notes are pure and resonant. His interpretative faculty proves him an artist.—Cincinnati Enquirer, May 29, 1898.

Mr. Hamlin sang the Romanza from "La Giaconda" better than he has sung anything during the week, and his work has been uniformly satisfactory at the previous performances. His voice is thoroughly suited to lyric roles.—Cincinnati Commercial Tribune, May 29, 1898.

George Hamlin, in what he was assigned to do, did not detract from his previous reputation. His tenor voice has absolute tonal purity and is under artistic control.—Cincinnati Enquirer, May 28, 1898.

What Mr. Hamlin had to do was done well. He sang the part assigned to him in a very artistic manner.—Cincinnati Commercial Tribune, May 28, 1898.

J. Henry McKinley.

Vermonters are appreciative of good music and not backward in expressing their appreciation. The notices of Mr. McKinley's singing at the Burlington May Festival afford one more proof of this fact:

Of the soloists it may be honestly said that the honors of the evening fell to Mr. McKinley, who is by far the most magnificent tenor ever heard here. His powerful voice rang like trumpet tones through the hall and his dramatic expression was most brilliant. His work will be remembered for a long time. His interpretation of the part was perfect, and he threw his whole soul into the music, and his solos were greeted with ringing applause.—Burlington Free Press, May 21, 1898.

J. H. McKinley, the tenor of the festival, gave us an idea of what a great tenor was like. He does not seem to be at home until he gets into the upper scale, where his clear, ringing voice sings the top tones with a degree of skill and endurance truly wonderful. No more trying selections could have been given him. His is a voice possessing the most penetrating strength, with the sweetness of a bell.—Burlington Daily News, May 20, 1898.

The leading part and central figure is Samson. In a grand and noble manner this role was sung by Mr. McKinley. From the pleading with his brethren to the final invocation he sang with that majestic style of an artist doing his work for art's sake.—Burlington Daily News, May 21, 1898.

Powers in Waverly and Montour Falls.

Francis Fischer Powers, who is singing in ten concerts on his way to Denver, Col., where he opens his summer class the first week in June, sang at the Opera House in Waverly, N. Y., on the evening of May 20 last, and at McKeg's Opera House, Montour Falls, N. Y., the following evening. Mr. Powers was at his best in both places, and his singing evoked great enthusiasm. The Waverly Press speaks thus glowingly of him: "Seldom or never does one have the privilege of listening to a baritone

of Mr. Powers' marvelous abilities. With a magnificent stage presence, abundance of temperament and a most beautiful voice of very wide range, he stands almost without a peer among baritones. He sings a high chest A or B flat with an ease that might make many a tenor envious. His work last evening showed remarkable dramatic power, splendid control of mezzo-voice effects, a wealth of imagination and a tacit understanding of the finest details of his art. Mr. Powers is an excellent linguist, and speaks German like a native, as was evidenced in the Ries and Spicker songs. No higher compliment can be paid his English than to say it can be perfectly understood." The assisting artists were also the recipients of most favorable mention, Horace Kinney, Mr. Powers' able accompanist, who is a native of Waverly, being accorded a perfect ovation in his old home. Following are the programs:

WAVERLY.	
March and Chorus, Tannhäuser.....	Wagner-von Bulow
Mrs. Howard Conant and Horace Kinney.	
Trennung	Ries
Liebesglück	Spicker
Preislied, Die Meistersinger.....	Francis Fischer Powers.
Gavotte, Mignon.....	Wagner-Wilhelmj
Miss Anna L. Johnson.	Eugene Nowland.
The Pine and Palm.....	Thomas
Ah! Leonora, La Favorita.....	Wood
Miss Johnson and Mr. Powers.	Donizetti
Ballade, A flat.....	Chopin
Mrs. Conant.	
Hindoo Chant.....	Bemberg
My Laddie.....	Neidlinger
Thou Art So Like a Flower.....	Burnham
Miss Johnson.	
How Do I Love Thee.....	White
My Dreams.....	Tosti
Mr. Powers.	
Legende	Bohm
Mazurka	Wieniawski
Mr. Nowland.	
O! That We Two Were Maying.....	Henschel
Night Hymn at Sea.....	Thomas
Miss Johnson and Mr. Powers.	

MONTOUR FALLS.

Invitation to the Dance.....	Weber
Miss Mitchell and Mrs. Brown.	
Trennung	Ries
Liebesglück	Spicker
Where'er You Walk.....	Händel
Mr. Powers.	
In Darksome Forest, Paul and Virginia.....	Masse
Mrs. Decker.	
Four Preludes.....	Chopin
Revolutionary Etude.....	Chopin
Miss Luer.	
Pines and Palms.....	Wood
O! That We Two Were Maying.....	Henschel
Mrs. Decker and Mr. Powers.	
Polacca Brillante.....	Weber
Miss Mitchell.	
How Do I Love Thee.....	White
The Night Has a Thousand Eyes.....	Smith
Mr. Powers.	
Dear, When I Gaze Into Thine Eyes.....	Rogers
Black	
At Parting.....	Rogers
Mrs. Decker.	
Fairy Story.....	Raff
Miss Luer.	
The Adieu.....	Donizetti
Mrs. Decker and Mr. Powers.	

A Harry Wheeler Pupil.

Mrs. G. Walker Ostrander, who studied here part of the past season with the well-known vocal pedagogue, J. Harry Wheeler (now in Chautauqua), gave a song recital in Binghamton, N. Y., last week, when the *Chronicle* said of the affair:

Y. W. C. A. assembly hall was crowded with people, most of whom were musicians, Thursday evening, the occasion of Mrs. G. Walker Ostrander's song recital. Palms, lilacs and other spring flowers were effectively ar-

ranged against a background of the Stars and Stripes, and the room made a very pretty appearance. Mrs. Ostrander sang several groups of songs, and the groups demonstrated her versatility, as each was of a character peculiar to itself and rather trying for one voice. Mrs. Ostrander, however, proved equal to the demands of the composers, and whether in the heavy roles, in the ballads or arias, the contrast was extremely pleasing. The roudades and trills incidental to the arias were done with a finish and flexibility rarely heard but from professionals, and in the lyrics, especially the Polonaise from "Mignon," she was at her best. Mrs. Ostrander has developed some notes in the upper register that were a delightful surprise, going to D above high C with perfect ease. Her season in New York with J. Harry Wheeler was put to good advantage, as Mrs. Ostrander, always counted among the best of Binghamton's vocalists, shows marked improvement, especially in the bringing out of the higher notes, and that her words of praise for Mr. Wheeler are not without cause was evidenced at her recital. A persistent demand was made for an encore, but to no purpose, as Mrs. Ostrander returned but to acknowledge her accompanist, Miss Emma Ely, who faultlessly performed her duties.

Tenor Giles Busy.

Some of the recent and future engagements of tenor E. Ellsworth Giles are: Concert under Dr. H. R. Palmer's direction, Broome Street Tabernacle; musicale given by the Elkwood Club, an uptown society organization; Wednesday evening, June 1, concert Dutch Reformed Church, Bedford avenue, Brooklyn; Thursday evening, June 2, concert with Wm. C. Carl, Montclair, N. J.; Friday evening, June 3, musicale at home of ex-Senator Childs, Floral Park, R. I.; June 9, concert in Fifth Avenue Theatre, benefit National Red Cross Society.

Hadden-Alexander in Nebraska.

Mrs. Alexander's last piano recital was at Crete, Neb., with a fine program, of modern composers chiefly, the classics represented by Beethoven's Sonata Appassionata. Miss Ina Ensign, violin, and Miss Edna Ruby, vocal, assisted. Master Harry Briggs, a precocious lad of fifteen, gave a recital at St. Paul's Church recently, and he will continue the study of music under Mrs. Alexander here in New York next season. He was a pupil of A. Alton Hadley, of the Nebraska Conservatory of Music. Mrs. Alexander's concert in Grand Island, Neb., occurred May 30. Recent press notices follow:

Notwithstanding the threatened storm last night a large audience, which taxed Plymouth Church to the utmost, gathered to hear Mrs. Hadden-Alexander, the distinguished New York pianist in her second recital in Lincoln. The principal musicians of the city were present to pay tribute to Mrs. Alexander's remarkable talent and skill.

Mrs. Alexander is a player of breadth and power, her execution is crisp and clean cut, and in her interpretations, which are poetical and musical, she holds herself in subservience to the composer's ideas, doing equal justice to the different schools from which she plays. She is master of music, and music is her life. The explanations which she gives of the numbers on her program are helpful, especially to those unfamiliar with the music.

It is not often that a pianist pleases a large audience as did Mrs. Alexander last night, and the appreciation was shown by liberal applause. Two short numbers, the "Eagle" and the "Music Box," were repeated, and in response to a third encore Mrs. Alexander played "America," and the audience sang, standing during that number.—Lincoln Post.

The favorable impression produced by Mrs. Hadden-Alexander at the May Festival was only deepened by her piano recital at the First Congregational Church on Friday evening. The audience included most of the musicians of Lincoln, who listened with delight to her brilliant and intelligent interpretation of the works of the modern composers. Mrs. Hadden-Alexander is a natural exponent of the romantic school. Her warm, poetic temperament finds its best expression in the beauty of imagery of the weird tone poems of to-day.

To great dramatic power she added a velvety delicacy of touch, and has the qualities and technic of a great artist. As a preface to each number Mrs. Alexander gave a few

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explanatory words, and proved herself also a charming speaker. The most important number on the program was MacDowell's "Sonata Tragica," which had not before been heard in its entirety in Lincoln. This difficult and complicated work was easy of comprehension through the clear phrasing and intelligent rendition of the pianist. This "Tragedy in Tones" is one of the noblest works of the present day.—Lincoln Courier.

Brower Clavier Recital.

Miss Harriette M. Brower, of the Albany (N. Y.) Clavier Studio, gave a piano recital on Monday last in which classical, German and Polish and Russian music was each allotted part of the program.

Buffalo School of Music.

Some twenty young musicians of various degrees of advancement united in the June recital of Miss Howard's school. A program of piano, vocal, violin and mandolin soli was given, with several ensemble numbers, the whole a credit to the energetic woman who is the head of this school. Miss Howard has gone to Europe for two months.

Dr. Ion Jackson.

From various parts of the country the reports of Mr. Jackson's singing at recent festivals and concerts come in similar terms of appreciation. A few examples are appended:

BROCKTON MUSICAL FESTIVAL, APRIL 26 AND 27.

Dr. Jackson found ready favor. A voice of power, sweetness and enlivening range, he made a delightful impression. His first solo was sung with great expression, and the beauty of his selection was emphasized by the artist's delivery.—Times, Brockton, Mass.

Ion Jackson has a very good voice, well handled and with much volume of tone. He was recalled enthusiastically.—Brockton Enterprise.

SOUTHERN MAY FESTIVAL, MAY 18 AND 22.

He sang with the splendid style and charm only attained by the most artistic and sympathetic tenor. His number was one of the features, and he was very cordially received.—Times, Chattanooga, Tenn.

CORTLAND MAY FESTIVAL, MAY 26 AND 27.

Dr. Jackson's first number was the recitative and aria "Oberon," and at the first sound of his smooth, clear, highly cultured and very sympathetic voice he had won the hearts of his audience, and the applause at its close was liberal and sincere. His encore was the gem "Bonnie Dundee." Perhaps, however, the selection which gave most genuine enjoyment to all was the old English ballad, "Drink to Me Only," which appeared in the second part.—Cortland Standard, May 27.

Dr. Jackson took a new hold upon the hearts of his audience—it is long since the old songs were sung as he sung them. When he sang "Oft in the Stilly Night" tears were in the eyes of most of the audience, the voice is so peculiarly sweet and sympathetic.—Cortland Standard, May 28.

Dr. Ion A. Jackson, tenor, was an especial favorite at the festival.—Syracuse Herald.

Music at the Trans-Mississippi Exposition.

OMAHA, Neb., June 3, 1898.

ON Wednesday afternoon the great Trans-Mississippi Exposition opened its gates to the cultured citizens of all the world and invited them to inspect the products of many kinds gathered from many States and judge of the enterprise and ability of the Middle West. In some respects the opening day was a great success. The crowd was large. The president of the exposition, Gurdon W. Wattles, made a fine address. The day was as nearly perfect as could be conceived, the buildings were truly beautiful and everybody seemed pleased and happy.

The musical part of the opening exercises presented a variety of features, some of which were commendable, even when the vast opportunity for the upbuilding of music in the Middle West, which lies before the Musical Department, is taken into consideration. It is a good thing to call into being a new musical composition as a lasting tribute to the union which forever exists between the divine art and any noble human enterprise. It is a good thing to proclaim to the people at large that in great events music has by right a place because it is also great. The United States Marine Band, the Exposition Chorus and the Thomas Orchestra were all heard, helping to express the grandeur of idea which has united nearly the whole world in friendly rivalry and brought forth the Trans-Mississippi Exposition.

The Exposition Chorus numbers about one hundred and twenty voices. It was organized only a few months ago and is not composed of the best singers of Omaha, the mismanagement of the musical department being responsible for this. Omaha contains the material for a fine chorus of at least two hundred and fifty voices, and a dozen neighboring towns could have furnished from twenty to fifty each as auxiliary choruses. As no effort has been made to bring about any such organization it naturally does not exist. The present chorus sang the ode composed for the opening exercises and the "Star Spangled Banner," in the "Festival March" and "Hymn to Liberty," at the first evening concert by the orchestra.

One of the most widely advertised features of the Exposition music is the Thomas Orchestra. The members of the orchestra are first-rate musicians. Arthur Mees, who represents Mr. Thomas, conducts with skill and discretion. The Exposition management has appropriated money freely and will very likely take such steps as will insure an enlargement of the orchestra.

A feature of the opening exercises was an ode, entitled "Song of Welcome," words by H. M. Blossom, music by Mrs. H. H. A. Beach. Mrs. Beach is, as everyone knows, a composer of ability and originality. It is very evident in this composition that she was instructed to "make it easy," and she did. The average church choir would take it up on Saturday night for the first time and sing it without a

mistake Sunday morning, yet within the narrow lines allowed her Mrs. Beach accomplished much. The movement is that of a march and is usually well scored for the instruments. While the voice parts are simple, there is considerable thematic work given to the instruments. It does not rise to the height required by the importance of the event it was composed to celebrate, but Mrs. Beach cannot be blamed in view of the restrictions.

The United States Marine Band, especially detailed by the Government for the Exposition concerts, is one of the popular features of the musical forces. Its director, William H. Santelmann, is already in touch with his environment, and is giving promenade concerts.

The management tried the experiment of charging fifty cents admission to the orchestral concerts and at the same time putting the band on the Plaza to give free concerts. When solo artists are employed a charge will be made according to the supposed drawing power of the extra attraction.

The orchestra will remain till July 5, and during its stay it is intended to make the music a special feature. The Apollo Club, of Chicago, under the direction of William L. Tomlins, will give three performances, and a number of soloists have been engaged for a series of concerts to be given from the 15th to the end of the present month, which might almost be called a musical festival. This will be immediately followed by the sessions of the National Congress of Musicians, and on Tuesday, July 5, the Exposition musical department will bring to a close the engagement of the orchestra in a blaze of glory. M.

Charles D. Lee, Baritone.

This young Stockhausen pupil and promising artist sang at the Cortland Festival last week with evident favor from both public and artists. Mr. and Mrs. Lee have arranged their grand students' concert for Monday evening, June 27, at Sherburne, N. Y., and a representative of THE MUSICAL COURIER will give a detailed review of the affair.

Cedar Rapids, Ia.

The musical version of the "Rubaiyat" was given at Cedar Rapids, Ia., Monday evening, May 31, at the home of Mrs. Lewis Benedict, under the auspices of the Clio Club, by the quartet of the First Presbyterian Church, composed of Miss Ruby, Mrs. Benedict, Mr. Ross and General Greene, accompanied on the piano by Miss Margaret West.

Summer Classes.

Joseph B. Zellman announces that by the request of many of his pupils who desire to continue throughout the summer, he has decided on a season of ten weeks, beginning June 15, 1898, at his New York and Brooklyn studios, for the special benefit of those from out of town who wish to study solo-singing, repertory of standard and modern operas, oratorios, &c.

Trans-Mississippi and International Exposition, Omaha,

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MRS. GENEVIEVE CLARK WILSON, GEORGE HAMLIN, CHARLES W. CLARK, SOPHIA MARKEE, JENNY OSBORN, FRANK KING CLARK, GEORGE MEADER, HENRY STOW, MABELLE CRAWFORD and FREDERICK CARBERRY.



CLEVELAND.

CLEVELAND, Ohio, May 26, 1898.

MUSICAL interests are not exactly waning in the Forest City despite the efforts of many to make it appear in that light. Music teaching is quite a business here, and the teachers all live on, and they must find pupils in order to thrive.

The Fortnightly Musical Club is the largest in the United States, and it has a well developed plan of study and work, which has passed beyond the experimental stage. The club is managerial to the extent of presenting a certain number of artist recitals yearly, which are open to the public.

The president is Mrs. S. P. Baldwin, better known as the sister of Senator M. A. Hanna. The vice-presidents are Mrs. E. W. Morley and Mrs. H. A. Harvey; secretaries, Mrs. D. Z. Norton and Mrs. J. H. Webster; treasurer, Mrs. Alice K. Cole; and the chairman of music committee is Mrs. Arthur Bradley.

The club's recitals, local and artists', have been potent factors in the art life of the city.

Another step in musical education has been the formation of a choral union, following the plan adopted by Frank Damrosch of New York.

The union is composed of a number of branch singing classes, to which all young people are invited who wish to learn to read music and to study simple choral works. The scheme is to assist those engaged in earning their daily bread to a little broader field of activity, and to aid the progress of any shining light which may be found among the members.

Over two hundred are now enrolled under the direction of Miss Anne E. Snyder, a prominent voice teacher, who has a genius for conducting, and who is able to hold an untrained body of singers up to the pitch and time, and that is saying much. The officers of the union are: President, Prof. H. W. Hulbert, of the Old Stone Church, through whose efforts the union was established. The secretary is Miss Constance Bates.

Miss Adella Prentiss, who is very prominent socially here, has entered the ranks as a professional accompanist. She recently arranged a superb presentation of Liza Lehmann's "In a Persian Garden," with Mrs. S. C. Ford, Miss Marguerite Hall, David Bispham and Mackenzie Gordon as soloists.

Several excellent engagements have been made for next season for the same piece by Miss Prentiss.

Sousa, the picturesque bandmaster, and his men gave a two-day exhibit at the Grays' Armory recently, assisted by a local chorus and militia.

May 17 occurred the most brilliant musical event of the season, when Josef Hofmann appeared at the Euclid Avenue Opera House.

He created a veritable furore by his masterly performance.

Frederic Archer, the organist, of Pittsburg, inaugurated a beautiful new organ for the Unity Church May 18.

Mr. Archer had the assistance of Sol. Marcossou, our most prominent violin soloist, and Miss Berenice Agnew, soprano.

The Cleveland Oratorio Society, under the direction of Alfred Arthur, gave "Elijah" last Thursday night.

The society was assisted by David Bispham, Mrs. S. C. Ford, Miss Lulu Garvin and E. H. Douglass in the solo parts.

Two pianos and a vocalion supplied the accompaniment, and they were inadequate though in the hands of Mr. Searles, Miss Stoll and Charles E. Clemens, the well-known organist.

Three of the soloists were artists, but an inexperienced contralto went through the parts written for that voice, and the inequalities marred the presentation as a whole. The concert was well attended.

It is not fair to say that Cleveland is situated between the

devil and the deep, deep sea, but we are midway between Painesville and Oberlin, and at both places musical events of force and prominence are wont to occur. At Painesville there is a young ladies' seminary and an oratorio society, and both conspired to present "The Messiah," with Mrs. Corinne Moore Lawson as soprano and Miss Gertrude May Stein as contralto.

At Oberlin they are planning to give a banner event commencement week, and New York will supply the soloists.

There is a movement on foot to give a series of summer-night orchestral concerts under the direction of Rial Roberts, a first violinist, who recently came from Boston.

We have also a fine lady quartet called the "Cecilians," composed of Mrs. H. G. Stahl, soprano; Miss Anne E. Snyder, mezzo-soprano; Miss Lillian H. Wood, contralto, and Mrs. Alice Merrill Raymond, alto. The capella singing fête is quartet and delights all who hear it.

Dr. W. H. Hennings, a well-known vocal teacher, has planned to take a number of his pupils to Dresden this summer for further study, among them being Miss Grace Provert, soprano, and Miss Grace Norris, contralto.

The Conservatory of Music pupils gave a recital Thursday night, which was well attended. The instructors are F. Bassett, Mr. Heydler, Mr. Cogswell and Miss Patty Stair. A number of pupils from this school are prominently identified with the teaching force, among them being Miss Jane Service and Miss Nellie Quene.

Mrs. M. C. Hill, a Clemens pupil, is organist at the Glenville M. E. Church. Miss Lillian H. Wood, a Randegger pupil, is solo contralto at the First Baptist Church. Miss Nellie Sabin Hyde has returned from New York and resumed her position as contralto at the Second Presbyterian Church.

There were fewer changes the annual choir moving day than one might suppose in a city of churches and a population of nearly 400,000.

ROCHESTER.

ROCHESTER, N. Y., May 28, 1898.

THE concert given by Ludwig Schenck last night in the Brick Church lecture room was a good one. Mr. Schenck was assisted by Mrs. W. E. Rampé, soprano; Mrs. Ludwig Schenck and C. E. Van Laer, pianists; Frank N. Mandeville, accompanist; Central Church Male Quartet—John W. Singleton, first tenor; George W. Walton, second tenor; Charles V. Lansing, baritone; Wm. H. Learned, bass, and the Rochester String Quartet.

I have expatiated before on the merits of the string quartet, so I will mention especially Mrs. Rampé's beautiful singing. She has a rare soprano voice and delightfully charming manner. Of her four selections, the "Vesper," by Von Fielitz, suited my own particular fancy most.

Schumann's "Allegro Brillante," from Quintet op. 44, was also excellently given by Mr. Van Laer and the Quartet. Mr. Van Laer's piano playing always reminds me of Felix Dreychock's in Berlin, especially in beauty of tone, and the severest thing I can say of him is that we hear him so seldom in public.

Josef Hofmann has given two concerts in Rochester this spring, only one of which I attended, that of April 22, where his program was like that of his fifth recital in New York. The same changes were also made. The Nocturne was the one in C sharp minor; the Preludes were B flat, E flat and G; and the Impromptu was Schubert's in A flat.

There have been several recitals and concerts by local talent this spring which I have been unable to hear on account of illness. I mention this in order that it may be understood why there has been no mention of them.

Lillian Carlsmith.

Miss Carlsmith is one of the singers who even at the end of the season is honored in her own city and in nearby towns by engagements. Among the more important of recent appearances were those at the G. A. R. concert in Carnegie Hall, May 30, and in Newark May 29. Miss Carlsmith will sing at the Waldorf-Astoria June 24 and in Binghamton, N. Y., June 28 and 30.

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Boston Music Notes.

BOSTON, June 4, 1898.

MISS HELEN WRIGHT sang the principal soprano role in Buck's "Light of Asia" for the Bridgeton, N. J., Oratorio Society on June 1, making a great success, the Bridgeton News saying that Miss Wright had one of the finest voices ever heard there, it being of wide range, flexible and clear as a bell, while the Daily Pioneer was equally warm in praise of her admirable voice and of her singing in the most difficult selections.

On Sunday evening Gaul's "Holy City" will be given at the Walnut Avenue Congregational Church, Roxbury, the quartet and chorus of the church taking part. Mrs. Walton L. Crocker is the director of the music. J. Melville Horner is to sing the baritone solos. He has recently located in Boston and those who have heard him are very enthusiastic in his praise.

With a few guests, of whom Hiram G. Tucker, organist of the Handel and Haydn Society, was the chief one, the governing board of that society dined at Young's Hotel Monday evening. Edward P. Boynton, president of the organization, presided. The occasion was marked by informality, speeches and excellent music being features of interest.

There are rumors of changes in the choir of the First Church. The organist has been re-engaged, also the contralto, Anna Miller Wood, and the bass, Clarence Hay.

The commencement concert of the Copley Square School takes place at Association Hall on the evening of June 8.

Late Brooklyn News.

(For additional Brooklyn news see other pages.)

BROOKLYN, June 6, 1898.

The Castle Square Opera Company seems to have arranged its order of operas in such a way that the performances at the American Theatre in Manhattan are repeated in Brooklyn on the following week.

Such was the case with "Faust," and it is also true of "The Black Hussar," which is to be given at the Montauk Theatre this week, having been already heard across the river. The performance of "Faust," which I attended last Thursday evening, was a remarkably good one.

To begin with, the stage management should be praised first, last and all the time. The garden scene was made delightful by the abundance of flowers, and a very realistic twilight and moon added to its charms. The electrical effects were all that could be desired, and throughout the play added greatly to the force of the story.

As to the performers, Grace Golden made an excellent Marguerite. There are two scenes which are very hard to make interesting—the church scene and the prison scene. The reason of this is of course due to the fact that the chorus does not appear on the stage and that there is no variety in the action during these parts. In spite of these facts Miss Golden made both of the scenes intensely exciting. Joseph F. Sheehan's interpretation of the part of Faust was also very good. His voice was especially pleasing in the emotional parts of the opera.

William Wolff's voice showed a great improvement over last week. He made a most fiendish and terrible Mephisto, and what a delight it was to see Lizzie Macnichol in the character of Siebel!

William G. Stewart made a great success as Valentine and Rose Leighton's Martha and J. F. Boyle's Wagner were acceptable.

Again I toss the laurel wreath to the female chorus, and

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I hope that hereafter I may be able to include the male chorus in the numerous attractions of this successful company. At present it does not come up to my ideas in regard to the round, full tones which a chorus of its size should be able to produce.

Mrs. Laura Phelps Crumme's pupils gave a very pleasing musicale at Chandler's Hall on May 31. Those who took part were Alice Owen, Frank Lockwood, Clarence Holske, Lyndon Dodge, Mildred Lowrey, Alma Lucius and Louise Pendleton. Miss Anna H. Preston sang two numbers on the program and Susie Hendricks Harrison, Jessie H. Matteson and Mrs. Crumme were the accompanists. The affair was very successful, and was a great tribute to Mrs. Crumme's qualifications as a violin teacher.

All Brooklynites are saddened by the loss of the well-known tenor George Werrenrath, who died suddenly on June 3 of heart disease. BERENICE THOMPSON.

Murio-Celli Musicale.

Madame and Mr. Murio-Celli d'Elpeux gave another of their charming soirées musicales in their residence studio parlors last Thursday evening. Some dozen or so pupils sang, and further variety was added by the assistance of the eminent artists Victor Clodio, tenor; Edward O'Mahony, bass; Geo. W. Head, bass, and Miss Kate Stella Burr and Miss Emma Schlitz, pianists.

Miss Buschweiler sang her "Tell" aria pleasingly, Miss Roderick has a sweet voice and enunciates well, Miss Eyre sang a high C which caught her hearers (Roberto aria). Miss Shalek, who was ill, yet did her best. Miss Sarles' conscientious work has been mentioned before in these columns, and Misses Howe and Thurlow sang a Boito duo, the voices blending well. Miss Broadfoot and Mr. Head united in an operatic duo, which made a hit. Miss Thurlow has a lovely voice, and uses it well. Miss Broadfoot's fine presence, great range of voice and musical temperament combined to make her quite a feature. The solo, sung by Miss Howe, with a sextet of girls' voices, was very pleasing. Mr. O'Mahony displayed his low notes to great advantage and Mr. Clodio was a favorite.

A rousing performance of the "Rigoletto" quartet closed the regular program, Platon Brounoff subsequently playing several dainty numbers from his Flower Set.

N. Y. State M. T. A.

Says the Binghamton *Chronicle* concerning the State Association meeting, June 28, 29, 30:

Indications are that the coming Music Teachers' Association meeting will be even more successful than was last year's. Miss Angie L. Benson, chairman of the Broome County vice-presidents, is devoting much time and energy to the arrangements for the various recitals and concerts and planning minor details that otherwise would be lost sight of in the rush of the more important factors that will make up the pleasant three days' stay of the hundreds of visitors. The vice-presidents from the county, all of whom are working hard and enthusiastically for the convention, are Miss Benson, Mrs. F. H. Matthews, Prof. S. N. Thatcher, Miss Emma W. Ely, Miss Persis Brown, of Windsor; Miss Kate Fowler, Mrs. G. Tracy Rogers and Edwin R. Weeks. The local executive committee consists of ex-Mayor George E. Green, chairman; F. S. Titchener, H. E. Cogswell, H. F. Kent, Francis O'Connor, Professor Speh, Mrs. I. T. Deyo and Miss Angie L. Benson. Messrs. J. P. E. Clarke, C. F. Hess and E. C. Delevan are the finance committee and O. J. Fowler is the member from the city of the auditing committee. Messrs. Green and Clarke, though not active musicians, are as greatly interested in the convention as any of the teachers, and need but a suggestion to cheerfully execute plans for those who are more directly concerned, and Mr. Delevan is working with old time music festival energy, which is, as everybody knows, considerable. Mr. Delevan will give a reception for the artists appearing, at his home on Hawley street, on Wednesday afternoon of the convention week, and on Tuesday evening, by special request of the artist visitors, the Y. W. C. A. Music Society will give them a reception at the First Presbyterian Church, similar to the one given so successfully last year.

THE MUSICAL COURIER will next week publish an outline of the program at Binghamton.



CINCINNATI, June 4, 1898.

A VIOLIN recital was given by the pupils of Jacob Bloom on the evening of Monday, May 23, in the hall of the Conservatory of Music. The following program was presented:

Vorspiel, Lohengrin.....	Wagner
Minuet.....	Boccherini
Miss Abraham, Messrs. Abramovitz, Dotzengall and Bloom.	
Aria, La Parlate d'Amor.....	Faust-Gounod
Miss Floy Mildred Batey.	
Air Varie, No. 6.....	De Beriot
Abner Thorp.	
Melodie.....	Rubinstein
Perpetuo Mobile.....	Bohm
Miss Hortense Holzman.	
Song—Sing, Smile, Slumber.....	Gounod
Miss Rosalie Meininger.	
Hungarian Dance.....	Brahms-Papini
Miss Ruth Scarlett.	
Concerto, No. 9.....	De Beriot
Chas. Dotzengall.	
Bird Song.....	Taubert
Miss Floy Mildred Batey.	
Concerto, E minor, Allegro, Molto Appassionato.....	Mendelssohn
David D. Abramovitz.	
Parsifal Paraphrase.....	Wagner-Wilhelmj
The Fairies of the Woods.....	Godard
Miss Therese Abraham.	
Recitative, Fia dunque vero.....	Donizetti
Aria, O, Mio Fernando, La Favorita.....	Donizetti
Miss Rosalie Meininger.	
Sphärenmusik.....	Rubinstein
Rondo Presto.....	Haydn
Violin Quartet.	

The pupils of Mr. Bloom were assisted by Miss Floy Mildred Batey and Miss Rosalie Meininger, of Miss Bertha Baur's vocal class. Mr. Bloom's teaching these many years has been far reaching, and fame has followed some of his pupils. The work of his present class proves best of all that he has lost none of his vitality, energy and talent in imparting knowledge. Miss Therese Abraham played the "Parsifal Paraphrase," Meyer-Wilhelmj, with a nobility of tone and a degree of intensity in the interpretation that marks out for her a future.

She is also developing technically, as she proved in Godard's "The Fairies of the Woods." Her tone is absolutely clean. The soul of music is in her. David D. Abramovitz played the difficult allegro molto appassionato movement from Mendelssohn's Concerto in E minor. Technically it was a highly creditable performance, and his tone was of musical quality. Miss Ruth Scarlett, the talented and beautiful daughter of Joseph Scarlett, who is not only a violinist, but pianist, played the Hungarian dance, Brahms-Papini, in a piquant and spirited style. Miss Hortense Holzman also is talented, and showed her progress in Rubinstein's "Melodie" and "Perpetuum Mobile," by Bohm. Abner Thorp's technical development appeared to advantage in the "Air Varie" No. 6, by De Beriot. Miss Rosalie Meininger is to be congratulated upon her progress. She is developing dramatic spirit and expression, which she proved by her singing of "O, Mio Fernando," by Donizetti. Miss Batey has a coloratur voice, expanding well and true to the pitch. She sang the "Bird Song," by Taubert, and "La Parlate d'Amor," by Gounod. Among the violin soloists Charles Dotzengall deserves conspicuous mention. He played with commendable qualities in the execution of De Beriot's Con-

certo No. 9. The ensemble numbers, played by four violins—Miss Abraham, Messrs. Abramovitz, Dotzengall and Bloom—were enjoyable.

Signorina Tecla Vigna closed her academic year with two recitals in the hall of the John Church Company.

The vocalists at the first recital were all in evidence of correct and assiduous training, and that Miss Vigna possesses the rare faculty of developing and bringing out whatever there is in the pupil of talent or temperament. Miss Lulu Albert sang "The Golden Threshold," by Lohr. She has a genuine contralto voice, rich and sympathetic and very full in the lower register. She gave the song an intellectual interpretation. Miss Jessie Caffee has a mezzo soprano of strength and promise, and showed this to advantage in two numbers, "From Out Thine Eyes," by Ries, and "At the Fountain," by Adams. Miss Daisy Ashmoor, soprano, sang with good inflection "No Torments Now," from Massenet's "Le Cid." Miss Katherine Tabb appeared in two songs, "If Thou Didst Love Me," by Denza, and "Mignon," by d'Hardelot. She is a mezzo soprano, and sang with musical quality and expression. Miss Tilda Duncan, soprano, sang creditably "Thou Art My All," by Brodsky, and "Thy Blue Eyes," by Bohm. Miss Selma Samelson has a promising voice of considerable dramatic quality and expression. This she proved in her singing of "He Is Kind, He Is Good," from Massenet's "Herodiade." A women's chorus of sixteen voices, under the direction of Pier A. Tirindelli, sang two choral numbers, "Day Is at Last Departing," by Raff, and "Spring," by Lassen. The chorus asserted a vigor and freshness in the tone volume, a musical tone quality, as well as shading and expression, that are not often found, and point to fine possibilities for the future. There is in it the nucleus of another Euterpe Club such as flourished some years ago at the College of Music under direction of Signor Campanari, and Mr. Tirindelli would possess all the qualifications to make it a success.

At the second recital the most advanced pupils of Miss Vigna made their appearance. Miss Rose Shay sang the solo parts in Grieg's "At the Cloister Gate," a chorus of women's voices participating, and the performance being under the discriminating baton of Pier A. Tirindelli. Miss Shay's voice asserted itself to its fullest dramatic power and intensity. Her interpretative faculty gave the part a vitality and pathos that were convincing. A refreshing feature was to hear the rich, profound contralto voice of Miss Vigna in the chorus. The chorus sang with concentration and good expression. The opening chorus, "Ave Maria," by Marchetti, showed a devout spirit and commendable contrasts. A repetition was given of the two choruses of the first recital, "Day Is at Last Departing," by Raff, and "Spring," by Lassen. Miss Blanche Gould Ebbert played the piano, and Mrs. Lillian Arkell-Rixford the organ accompaniments discriminately.

Miss Mabel Freiberg, who was prevented from appearing at the first recital, presented two songs, "Dreamland," by Meyer-Helmund, and "Mattinata," by Tosti, with good inflection and certain intonation. Miss Antoinette Werner sang "Knowest Thou That Fair Land," from "Mignon," with musical conception and considerable credit. There was dramatic expression in Miss Irmgard Becker's singing of "Farewell, My Friends," by Donizetti. Mrs. Margaret Carter has a soprano voice of splendid promise. It has a genuine coloratur quality, and is true to the pitch. This she proved in the "Sunshine Song" and "Good Morning," by Grieg, and afterward in the fascinating selection, "Thou Brilliant Bird," by David, in which Charles Esberger played the flute obligato acceptably. Miss Jennie l'Hommedieu is one of the most earnest and successful pupils of Miss Vigna's training. She sang the "Havanese Song," by Gregh, with a sense of artistic value, and there was a touch of genuine poetry in her "May Morning," by Denza. Color and brilliancy prevailed in her singing of an aria from "Rigoletto." But one of the most promising of voices is that of Mrs. George Selden. It has a decidedly musical as well as dramatic quality. Its carrying power was shown to splendid advantage in the "Death of Joan d'Arc," by Bemberg. There was a good blending of

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voices in the duet by Massenet, sung by Miss Irmgard Becker and Miss Antoinette Werner.

Miss Ella Opperman, pianist, one of the graduates of Theodore Bohlmann's class of the Conservatory of Music, appeared in a piano recital Wednesday night, June 1, in the recital hall of the conservatory.

She was assisted by Romeo Frick, baritone, of Miss Clara Baur's training. Miss Opperman played a trying program, which embraced the concerto F sharp minor, by Hiller; "Warum" and "Grillen" from fantasia pieces by Schumann; Etude de Concert No. 3; D flat major and Hungarian Rhapsody No. 12, by Liszt, and Concertstück (introduction and allegro appassionato), G major, by Schumann—Mr. Bohlmann in the latter and in the concerto playing the orchestral part on second piano.

Miss Opperman, under Mr. Bohlmann's direction, has been developing remarkably—not only from a technical, but from a musical standpoint. Technically, her resources are ample and growing. Musically, she has decided temperament. Perhaps as a totality she showed herself to best advantage in the Hiller concerto. The melody of the Andante she sustained beautifully. In the Schumann numbers—notably in the Concertstück, she had acquired just the proper conception—and her playing of them disclosed breadth, discernment and delicacy. Her technical development was also shown in the Liszt numbers. Romeo Frick, baritone, manifested an artistic nature and grasp in all his singing that speak volumes for his present capacity as well as for the possibilities of his future. There is something intensely earnest and refined in the musical fibre of his make-up. His voice has strength, depth and quality. His enunciation is uniformly good. There was much poetic expression in his singing of Beethoven's song, "Erlkoenig," which was given for the first time. The Grieg numbers, too, were touched with sentiment.

J. A. HOMAN.

Charles Abercrombie.

Mr. Abercrombie has decided to spend his summer vacation in alternately teaching and amusing himself by boating and fishing. He will give a limited number of lessons at Rochester, N. Y., on Tuesdays and Fridays; Syracuse, Wednesdays; Auburn, Thursdays, and Penn Yan, Lake Keuka, Saturdays.

On October 1 he will return to his New York studio, 138 Fifth avenue, and resume his instruction in opera, oratorio and church singing according to the methods which gained him honors abroad and in this city. Those who can study with him this summer may esteem themselves fortunate.

The Fine Arts Building

From Chicago comes news of the near completion of the Fine Arts Building, which has been erected on Michigan avenue, and which is becoming the home of artists of all denominations. Among the tenants of the new building are the Chicago Woman's Club of 900 of the most prominent women of Chicago, which has leased about half of the ninth floor.

D. Appleton & Co. have leased for ten years a large part of the fourth floor. The managers are making other leases every day, and it begins to look as though the building would be pretty well filled up by next fall.

Children's Musicals at the Becker Studio.

Gustav L. Becker gave his annual "children's program" at his lecture musicale on the last Saturday morning of May at 70 West Ninety-fifth street. This, and the fact that it was the closing musicale of the present season, brought out the largest attendance so far. Fifteen children took part, the youngest being a self-possessed young lady of six.

The numbers ranged from simple melodies by Gurliitt and Biedermann to a Bach fugue, and included several two-piano pieces. A novelty was a piano sextet, three children at a piano—a waltz by Bernhard Wolff. The performers were from six to fourteen years of age, and the number was given with spirit and intelligence, and without a slip, though the two sets of three had never played together before. Mrs. Becker talked for ten minutes on "Famous Children in the History of Music," but the real lecture was by Miss Julia Loomis, of the New York School for the Blind, who gave an account of the intricate method of "sight" reading by the blind that kept the audience in absorbed interest.

At the end of the program it was announced that Miss Loomis had consented to lecture for Mr. Becker next fall.



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Music in Mexico.

THE correspondent of THE COURIER, who is at present in New York, is indebted to Luis David for the following news from the Aztec capital:

The lovers of music in Mexico have sustained a great loss in the demise of Luis Arcaraz, who became a victim of a virulent typhus, which carried him off. Don Luis, with his brother, came to Mexico in 1875 from Bilbao, Spain, and since that time was connected with every musical enterprise that came to Mexico.

In controlling both the Teatro Nacional and the Teatro Principal, the two largest theatres in Mexico, they were in a position to dictate terms to every organization catering to Mexican presentation, whether it be operatic, concert or dramatic. With them is associated Felipe Sandoval, in whose hands they have placed the Teatro Nacional and who has the booking of visiting companies under his charge.

Through the efforts of the departed and his brother Mexico has had the advantage of hearing the following artists and their companies:

- 1886. Sarasate, violinist; Aramburo, tenor.
- 1890. Adelina Patti and Tamagno in grand opera and Coquelin in comedy.
- 1891. Patti in concert.
- 1892. White, violinist, and Sara Bernhardt in tragedy.
- 1895. Emma Juch and Tamagno in concert.
- 1896. Ovide Musin in concert and Marie Tavy in opera.
- 1897. Del Conte Opera Company, presenting La Bohème: first time in America; also Loie Fuller.
- 1898. Aramburo and Casals in concert, and but three months ago giving all his prestige and using every effort to bring Ysaye to Mexico.

The above represents merely his connection with foreign artists and their companies. At his Teatro Principal light opera or "Zarzuela" was produced during eight months of the year with a stock company of seventy-five people. He was also a musical composer, and his "Recuerdos de Merida" are known in the States as well as in his native country.

Although Mexico has never been visited by a violin-cellist virtuoso as star of a concert organization still there is one there, who, either through modesty, lack of courage or his ambitious efforts in the management of the largest piano and music publishing house in the Republic, refrains from giving a host of friends and music lovers a public hearing.

He has been teased, twitted and cajoled on this subject by his devotees, but up to the present time without success. Efforts will be renewed in the fall in this direction with greater hopes of a public recital. In his studio Brahms, Bach and Popper reign supreme; outside of it Mammon holds sway.

The war between the States and Spain seems to have been carried into Mexico, inasmuch as Senorita Maria Louise Ritte has deferred her plans to charm metropolitan audiences until peace has been declared. In the interim she is augmenting her extensive repertory, and wisely leaves her plans in the hands of her astute mentor and manager. She is young and can afford to wait the cessation of hostilities without jeopardizing her career by an inauspicious entrée.

The program of this "funcion musica" informs me that the artist tendered to American residents of Mexico City this recital as a hearing, and was an event limited to invitation at Wagner & Leven's "Sala" on May 28 at 9 P. M. The following numbers were given:

- Moonlight Sonata..... Beethoven
- Ballade in A flat..... Chopin
- Rhapsodie Hongroise No. 2..... Liszt
- Gavotte..... Liebling
- Scherzo..... Rheinberger
- Vals-Causerie..... Villanueva
- Witches' Dance..... MacDowell
- Miserere..... Verdi-Gottschalk

Cuban Music.

Gustav L. Becker is to play the "Serenade Cubaine" and "Cuban Danzas," by Ygnacio Cervantes, the "Cuban Brahms," at the Red Cross benefit to be given at the Fifth Avenue Theatre June 9.

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Hadden-Alexander at the Omaha Exposition.

[By Wire.]

OMAHA, June 6, 1898.

STELLA HADDEN-ALEXANDER, the pianist, scored a big success here to-night with the Thomas Orchestra.

Information Bureau.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

- Mme. Antonette Trebelli.
- Mrs. Richard Blackmore.
- O. H. Bluemel, Esq.
- Eva Gardiner Coleman.
- Miss M. Sabater.
- Mrs. Bruce Salter.
- Sig. Alfred Doria.
- Madame Melba.
- Mrs. J. King Morrison.
- Mme. Marie Barna.
- Julius Klausner.
- Miss Maud Morgan.
- Miss Anita Class.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

- Richard Burmeister.
- Miss Dora Valesca Becker.
- J. J. Racer.
- Miss E. Carr.
- John Philip Sousa.
- Genevra Johnstone-Bishop.
- Dr. Carl E. Dufft.
- Miss Claude Albright.
- Frank Damsch.
- Victor Herbert.
- Wm. Lavin.
- Ethelbert Nevins.
- Miss Emma Thursby.
- Townsend H. Fellows.
- Gertrude May Stein.
- Feilding Roselle.
- Mme. Marie Decca.
- Clarence De Vaux Royer.
- Miss Ragnhild Ring.
- Louise V. Sheldon.
- Maud Reese-Davies.
- Mrs. R. Blackmore.
- Mlle. Yersin.

Siegfried Wagner.

Arnold Mendelssohn, of Darmstadt, accuses Siegfried Wagner of stealing his ideas, it is said. He declares that the idea of making a libretto from the two stories "Der Bärenhauer" and "Der Teufel's Russiger Bruder" was suggested by H. Wette, of Cologne, and handed over to him for completion. He quotes a letter from Frau Humpendinck in which she writes: "On February 19, 1895, we met Frau Wagner at Heidelberg and she asked what progress had been made with 'Der Bärenhauer.' Engelbert replied that he had given it up, as his friend Mendelssohn would compose the piece." He adds also a quotation from a letter of Frau Wagner: "I told Siegfried what you said, that you had abandoned the composition of 'Der Teufel's Russiger Bruder' because Herr Mendelssohn had already begun work on it. As Siegfried does not know Herr M. at all this did not bother him, and he has gone on with the work."

Lately Frau Wagner has had a lively correspondence with Arnold Mendelssohn, in which she asserts that it is all mistakes, misunderstandings, forgetfulness and so on, and that Siegfried acted from the first bona fide. None of which things does A. Mendelssohn seriously incline to hear.

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COURTESY IN WAR.

THE yellow journals who have been speaking and caricaturing—if their illustrations can be dignified by the respectable term caricature—the Spaniards as a cross between the baboon and the hyena may perhaps find new material for their peculiar style of literature in the conduct of Admiral Montojo at Manila and Admiral Cervera at Santiago. These two men, not being brought up in the school of baseball reports and modern prize-fighters, cling to the belief that men of honor can fight to the death and yet believe in each other's honor, and that to insult an enemy is not only cowardly but self-degrading. The former, having intercepted the dispatches from Washington congratulating Admiral Dewey on his achievement at Manila, forwarded them at once under a flag of truce to his victorious opponent. The latter at once offered to exchange the crew of the Merrimac and congratulated them on their courage and skill. Such courtesy can never be old fashioned. It has characterized all fighting men, and many noble examples of it in our own civil war are recorded. It is only the non-combatants who think it manly to insult a fallen foe.

The other day some men taken on a merchant ship that sailed before the declaration of war were sent to New York for shipment to Europe. The military officers who had them in charge of course treated them with decency. As they were marched through our streets, according to one report, they were the subjects of "jocular remarks which they could not understand." According to another report they were greeted with hisses, and the expression on the faces of the spectators was one "of contempt rather than hatred." Such is the way in which our enlightened hoodlums regard unfortunate victims of war.

HENRY JAMES has taken a lease of the Lamb House at Rye, the Sussex cinque port in "Denis Duval's" country. The house was the seat of the Lamb family, both George I. and George II. having been entertained in it. What is even better is its present possession of a paneled staircase and two paneled rooms and a walled garden, which Mr. James may at leisure people with a company of characters much more agreeable than either monarch.

POULTNEY BIGELOW'S criticisms of the treatment of the troops at Tampa—the insufficient supplies and the inefficient officers—has roused up Richard Harding Davis. He emerges from the bush to uphold the dignity of the commissariat. Of Mr. Bigelow's article he says: "This is the sort of treason that should be pointed out quickly and nailed up high as a warning."

Mr. Davis' patriotism is all right, but it is a pity he can't write English.

MAYOR VAN WYCK still hardens his heart. Not even the dismissal of the Republican members of the police board mollifies him. Not even the comptroller's discovery that the city is not insolvent converts him from his stalwart independence. There is money for everything else, for sewers, aqueducts, for anything except for the new public library. He is soft as wax where the question is about contracts in which there may be boodle, but as for public libraries he is adamant. "Millions for street cleaning, not a cent for literature."

This is quite in keeping with his Honor's treatment of the public school officials when they happen to have to appear before him, but is a rather worse feature in his administration. The public library is not concerned with modes of teaching or extent of curriculum, but affects every workingman who may want to read a book when his day's work is over. Of course a workingman when his task is over ought to spend his evenings with the

boys and talk politics and shout for Mayor Van Wyck. But all of them are not built that way, and they ought to be considered a little. But what politician cares for literature or literary fellows nowadays? Still, as a good Democrat, the mayor might incline to carry out the last wishes of Sam. J. Tilden. But then Tilden smashed Tammany once on a time, and so his library project may wait.

WE may as well recognize the fact that there is an immense distance between the United States of a year ago—of three months ago—and the United States of to-day. A new destiny opens before us. New responsibilities are laid upon us. New opportunities await us. It is impossible that we should ever return to the old indifference to national aggrandizement and the old unconcern for our standing among the great powers. Our guns at Manila ushered in a new era.

It is not easy to read the signs of the times.

There are those who discern a mighty tendency toward a sort of republican imperialism that is to rival the power of the Rome of Augustus. They foresee a republic that shall embrace not only North America, but that shall have its colonies and dependencies in the seas of the East and the West.

One of the most intelligent leaders of party of the people has set forth this program:

"We wish to have the Democratic party put the past behind it; we wish it to turn from 1896 to 1900, to 1910, with views and plans and policies for a great development of our international commerce. We wish to declare for:

"The freedom of Cuba.

"The acquisition of Porto Rico.

"The annexation of Hawaii.

"The acquisition of the Philippine Islands.

"The building of the Nicaragua canal.

"A navy twice the size it is to-day.

"A regular army of 100,000.

"The militia under the drill and the discipline of the regular army."

In a word, the march of American development is to be toward stronger federalism and greater imperialism.

So far have we traveled from the simple ideals of the early founders of the republic.

Of more immediate concern to the readers of THE COURIER is the effect all this may have upon the art and letters of our land.

Heretofore we have stood in abashed and genuflective attitudes before the art of the Old World. We have ducked to the foreign drama. We have kow-towed to the foreign singer. We have hailed the alien poet and sneered at our own. We have lacked insolence in our appreciation of our own artists and writers and art-interpreters.

Modern French prose-fiction, for instance, is largely a creation of Edgar Allan Poe; we have discredited Poe and accepted his disciples. The new schools of poetry in Germany, France and England derive in the main from Walt Whitman; our perking critics discredit Whitman and waste a peristalsis of adjectives on the little men whose inspiration is drawn from Camden.

It would be grotesque were it not pathetic.

Now that we are gaining the self-confidence, the insolence, the egotism of a great nation—a conquering nation, a nation of growth and conquest—it may be that we shall look upon American art and American artists with other eyes. Success in all the arts, even in the difficult art of life, depends largely upon self-confidence. That we have attained as a nation. It remains only that we should fly the Stars and Stripes in art—in music, in the drama, in painting and letters.

And it is quite time.

SONG OF THE GRAVES.

IN graves where drips the winter rain
Lie those that loved me most of men:
Cerwyd, Cywrid, Caw, lie slain.

In graves where the grass grows rank and tall
Lie, well avenged 'ere they did fall:
Gwrien, Morien, Morial.

In graves where drips the rain the dead
Lie that not lightly bowed the head:
Gwrien, Gwen and Gwried.

Seithenin's lost mind sleeps by the shore,
'Twixt Cinran and the gray sea's roar;
Where Caer Cenedir starts up before.

In Abererch lies Rhyther' Hael,
Beneath the earth of Llan Morvael;
But Owain ab Urien in lonelier soil.

Mid the dreary moor, by the one oak tree,
The grave of stately Siawn may be;
Stately, treacherous and bitter was he!

Mid the salt sea-marsh where the tides have been
Lie the sweet maid Sanaw, the warrior Rhyn,
And Hennin's daughter, the pale Earwyn.

And this may the grave of Gwythur be;
But who the world's great mystery—
The grave of Arthur shall ever see?
—Welsh Ballad.

A NUMBER of hitherto unpublished letters from Dickens and Thackeray to the late Duke of Devonshire appear in a recent *Longman's Magazine*. The most interesting is Thackeray's delightful postscript to "Vanity Fair." Writing from Kensington in May, 1848, Thackeray says:

"MY LORD DUKE—Mrs. Rawdon Crawley, whom I saw last week, and whom I informed of your Grace's desire to have her portrait, was good enough to permit me to copy a little drawing made of her 'in happier days,' she said with a sigh, by Smee, the Royal Academician.

"Mrs. Crawley now lives in a small but very pretty little house in Belgravia, and is conspicuous for her numerous charities, which always get into the newspapers, and her unaffected piety. Many of the most exalted and spotless of her own sex visit her and are of opinion that she is a *most injured woman*. There is no sort of truth in the stories regarding Mrs. Crawley and the late Lord Steyne. The licentious character of that nobleman alone gave rise to reports from which, alas! the most spotless life and reputation cannot always defend themselves. The present Sir Rawdon Crawley (who succeeded his late uncle, Sir Pitt, 1832; Sir Pitt died on the passing of the Reform bill) does not see his mother, and his undutifulness is a cause of the deepest grief to that admirable lady. 'If it were not for *higher things*,' she says, how could she have borne up against the world's calumny, a wicked husband's cruelty and falseness, and the thanklessness (sharper than a serpent's tooth) of an adored child? But she has been pro-

served, mercifully preserved, to bear all these griefs, and awaits her reward *elsewhere*. The italics are Mrs. Crawley's own.

"She took the style and title of Lady Crawley for some time after Sir Pitt's death, in 1832; but it turned out that Colonel Crawley, Governor of Coventry Island, had died of fever three months before his brother, whereupon Mrs. Rawdon was obliged to lay down the title which she had prematurely assumed.

"The late Joseph Sedley, Esq., of the Bengal civil service, left her two lakhs of rupees, on the interest of which the widow lives in the practices of piety and benevolence before mentioned. She has lost what little good looks she once possessed and wears false hair and teeth (the latter give her rather a ghastly look when she smiles), and—for a pious woman—is the best crinolined lady in Knightsbridge district.

"Col. and Mrs. W. Dobbin live in Hampshire, near Sir R. Crawley; Lady Jane was godmother to their little girl, and the ladies are exceedingly attached to each other. The Colonel's 'History of the Punjaub' is looked for with much anxiety in some circles.

"Captain and Lieut.-Col. G. Sedley-Osborne (he wishes, he says, to be distinguished from some other branches of the Osborne family, and is descended by the mother's side from Sir Charles Sedley) is, I need not say, well, for I saw him in a most richly embroidered cambric pink shirt with diamond studs bowing to your grace at the last party at Devonshire House. He is in Parliament; but the property left him by his grandfather has, I hear, been a good deal overrated.

"He was very sweet upon Miss Crawley, Sir Pitt's daughter, who married her cousin, the present Baronet, and a good deal cut up when he was refused. He is not, however, a man to be permanently cast down by sentimental disappointments. His chief cause of annoyance at the present moment is that he is growing bald, but his whiskers are still without a gray hair and the finest in London.

"I think these are the latest particulars relating to a number of persons about whom your Grace was good enough to express some interest. I am very glad to be enabled to give this information, and am,

"Your Grace's very much obliged servant, W. M. THACKERAY.

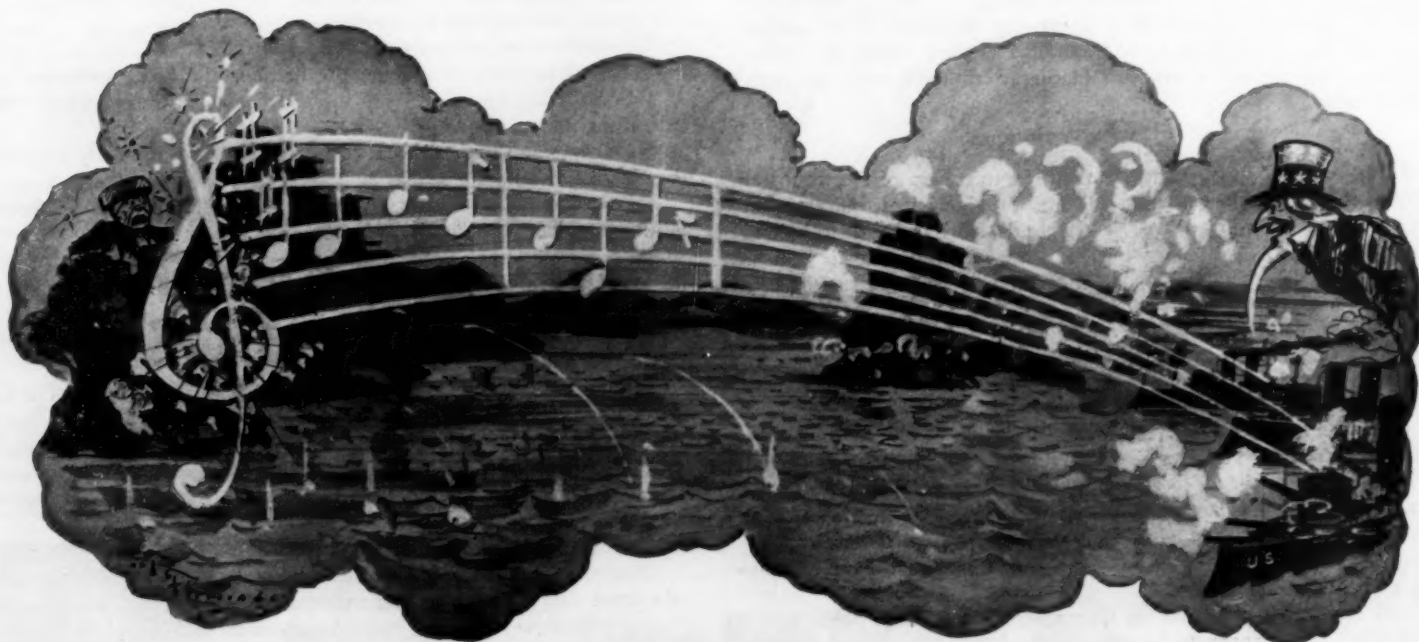
"P. S.—Lady O'Dowd is at O'Dowdstown arming. She has just sent in a letter of adhesion to the Lord-Lieutenant, which has been acknowledged by his Excellency's private secretary, Corry Connellan. Miss Glorvina O'Dowd is thinking of coming up to the Castle to marry the last-named gentleman.

"P. S. 2.—The India mail just arrived announces the utter ruin of the Union Bank, at Calcutta, in which all of Mrs. Crawley's money was. Will Fate never cease to persecute that suffering saint?"

UNDER Spanish rule Cuba was a tyranny tempered by revolt.
What will Cuba libre manage to make of herself?

Another Hayti and San Domingo?

Probably the best we can do is to make Cuba a territory of the United States—tempered by the Sugar Trust.



GIVING HIM "HAIL COLUMBIA."

The Playgoer.

The New American Drama.



WITH the acquisition of all sorts of new territory—Cuba and the Philippines, Hawaii and other golden isles—the United States enter upon a new career. It will be a purple moment for the politician and speculator, and even the industrious playwright may not fare ill.

Think of his opportunities!

The latter-day stage effigies are shopworn. The dramatist of next season may pick and choose. He has the innocent Cuban maiden, all eyes and heroism; the Spanish villain, the gallant volunteer, or, if he prefers, Teddy's terrible rough-riders, the rogues of the commissariat and the wily politicians—there's no end to the material to be got out of the Cuban campaign. And then there is the pretty background of Havana streets or the up-country plantation, and the picturesque "color" of the negro insurgents and the starved islanders.

The new State of Hawaii is quite as rich in stage material. The brown girls and their dances—the millionaire mission-

aries—they are almost a comic opera in themselves.

The new naval drama of course will come out of Manila. I do not know who will write it, but I am perfectly certain someone will. And you and I, decently and patriotically, will sit in the stalls and applaud it.

What else should we do?

It may be the piece is already written. You shall see.

The other day a proud papa came to see me. We were utter strangers, but he had called, he explained, to ask my "professional advice." That rather pleased me. It sounded imposing and flattering. Even though one has no profession one likes to be asked for professional advice.

I offered him a cigarette and waited.

"My son," said he, "is the most intelligent child of his years—he is seven—I have ever known. You may think that I am prejudiced—merely because I am his father. You are quite wrong, I assure you. My wife, who is an admirable judge, agrees with me. He is a remarkable child."

I wished I had not offered him that cigarette.

"He has an extraordinary dramatic instinct," the utter stranger went on (smoking my Turkish cigarette); "like Goethe—it is astonishing in a boy of his age. He is seven. Seven last month. I have brought you one of his plays."

"Oh, but I haven't time to read plays," I expostulated, "I haven't even time to go and see plays—I am so busy writing about them."

"It's not long," said the utter stranger, "and I want your honest opinion—no compliments; honest criticism."

It was not long.

Here it is complete:

ACT I. (A dark, awful forest; in the middle a writing table; right, mamma's room.)

THE DEVIL (enters):

Ho! Ho!

A LITTLE GIRL (running):

Help! Help!

End of ACT I.

ACT II. (The deck of the Oregon.)

THE CAPTAIN (fishing):

Hurrah! I've caught the devil!

THE SHIPWRECKED PASSENGERS (together):

A good thing, too. Now he can't hurt anybody any more. Hurrah!

THE LITTLE GIRL (who is really our cook):

Dinner is ready.

End of ACT II.



ACT III. (In heaven.)

But I'm too tired to write any more to-day.

"What do you think of it?" asked the anxious father.

I advised him to see C. Frohman.

Quite as interesting, though a trifle longer, is a publication sent me from San Francisco. It is No. 1 of "The Twilight," published by Yone Noguchi at 331 Eddy street. The eight pages are filled with the words and pictures of Yone Noguchi, who is no other than Gellett Burgess, who made himself famous by his owed to a purple cow. I could understand the purple cow. It had a *raison d'être* and a *raison d'art*; but I fear I am hardly up to "The Twilight."

Let me transcribe for you the "Prologue on Twilight":

The twilight, eating all the weariness given by the sun, calms the joyous discord of human shore.

The twilight—an eternal giver of unwithering spring—eases the heart of mortal land with dull ecstasy.

The twilight, bidding the world to bathe in restless peace—silent unrest of slow time—kisses the breasts of kings and gypsies with lulling love.

The twilight—an opiate breath from Heaven's hidden dell—changes the world to a magic home, where all the questions repose in content.

O smiling world of the blessed twilight!—There the souls of earth sigh not of the fate deserted from the gods in the mortal heavens.

O sorrowless home of the twilight, where Time is powerless to decay!—There a thousand children and mothers play surrounding the shadow of God.

There is something of the vision of twilight there—something of its vagueness and aloofness; but why all this Niponic frippery?

Come back to us, Gellett Burgess, out of that gold, remote West; as you please, you shall rub salt on my tablecloth, experiencing strange tactile fervors; you shall pose, if you will, like some uncanny drawing of Hokusai; only come back to us—and prose—and write another "Vivette."

And all will be forgiven.

There is one little prose poem in "The Twilight"—but you shall read it for yourself:

The soul-winged maiden is ready to fly for another lover in another land.

The rolling-eyed youth, in flowing love, throws himself down, chaining her feet with arms.

"Lo, thy soiled feet are whitewashed with kisses, O my love!"

Paul Bourget's last book, in which he describes American society as he found it, has fluttered the doves. Miss Jeannette Gilder has discovered that the chief characters in the novel, "Tennyson J. Harris" and "Mrs. Harris," are no other than William K. Vanderbilt and his former wife. Mrs. John Sherwood's attack on "Les Voyageuses" is far more bitter. Bourget, she urges, has shown "a lack of courtesy in describing the dinners he has eaten" and in "violating the sanctity of private hospitality."

This, of course, is merely the old cry that was raised against Dickens and Trollope. I thought we had outgrown that thin-skinned age.

The complete poetical works of Joaquin Miller have appeared in San Francisco. A few emendations and changes will doubtless be noted by his admirers, but for the casual, incurious reader the main interest of the book lies in the notes and prefaces.

There are charming revelations of Joaquin Miller's naive and simple self-admiration. It would be difficult, for instance, to match this:

"Ah! my friends, I was no ordinary looking man when I was in my thirtieth year. In the whole light cavalry it would have been hard to find a finer pair of whiskers. Murat's may have been a shade longer, but the best judges are agreed that Murat's were a shade too long. And then I had a manner."

It may be that when the intelligent critic

The handsome Cuban patriot.



The New American Drama.



sums up Joaquin Miller's work he will see in it little more than this—the "fine pair of whiskers" and "a manner."

* * *

Another of these notes gives an insight into Whitman's "manner":

"I reckon Walt Whitman could write anywhere. I once was with him on top of a Fifth avenue omnibus, above a sea of people, when he began writing on the edge of a newspaper, and he kept it up for half an hour, although his elbow was almost continually tangled up with that of the driver."

The Cuban Maiden
in a Spanish
Dungeon.



One of the good stories about the famous painter Meissonier, which is not repeated by his recent biographers, is in regard to his experience with a "new rich" gentleman who had erected a private theatre at his château. Meissonier was just then at the height of his fame, and was spending months in painting little pictures about 12 by 18 inches and selling them for a thousand francs an inch. The rich man conceived the brilliant idea that what his theatre most needed was a drop curtain painted by the famous Meissonier. So he went to the artist's studio and proposed the matter to him. "How large is this curtain to be, Monsieur?" asked Meissonier. "It will be 10 meters high

and 13 meters wide." "Ah, mon ami," said Meissonier amiably, "it will take me thirty years to paint it and it will cost you 30,000,000 francs." The bargain was not completed.

* * *

Björnsterne Björnson is almost the only one of the great Swedish and Norwegian writers who has not forsaken his native country. Strindberg, as you know, lives at Passy. Gustaf, of Geisterjam, and Knut Hamsun make their homes in Paris. Jonas Lie has lived in the French capital for over twenty-five years. Hans Jaeger (the bizarre author of the "Bohemia of Christiania") dwells in the little town of Lisseweghe, in Belgium.

Ibsen, of course, has long been an Uitlander.

In that white and blue north it would seem that there is no honor for the prophet. VANCE THOMPSON.

MR. ZANGWILL ON THE WAR.

MR. I. ZANGWILL went over to Paris a fortnight ago partly, as he expressed it, to see the Salon and partly to avoid the Academy exhibition in London. A French editor asked what he thought about the war—was there not some sort of an American syndicate or money-making affair at the bottom of it? "Most assuredly," replied Mr. Zangwill; "the war has been gotten up entirely by and in the interests of the Century Company—Napoleon, Lincoln, the civil war, and even poor Washington having been exhausted as fields for 'copy.' There was nothing else to be done; stopping the Century could not be contemplated for an instant, and so, reluctantly, the dogs of war were let loose. So much the better for the painters and illustrators, particularly the latter. They should go to the seat of war and practice upon the style of work that is destined to be in great demand in the immediate future. The Century Company will take all they can turn out!"

Upon which the Parisian editor gravely comments as follows: "Mr. Zangwill is undoubtedly right; and there is another consideration which suggests itself very obviously: young painters and artists in general are almost tired of the hackneyed advice to 'get blood into their work!' Now is their chance, for what better opportunity to obey the maxim could occur?

If the newspaper and other prophets are not in the wrong there will be every facility in this direction open to them."



Owing to the powerful influence of M. Pobiedonostseff, the Procurator-General of the Holy Synod, theatrical representations in the Russian language have been prohibited throughout Russia during Lent since the reign of Alexander III. to the present time. The result was that for seven weeks in every year Russian actors were prevented from following their vocation and were in many instances reduced to the greatest penury. This year, however, the administration, yielding to the appeals of the theatrical profession and of the press, decided to permit plays in Russian during the second, third, fifth and sixth weeks of Lent. The representations are, however, to be limited to dramatic works and grand opera, the performance of comic operas being strictly prohibited. Moreover, the local authorities will have power to authorize or prohibit such performances.



The Stage Abroad.

AT the Bodinière they have had another piece in verse—"The Gallic Women of Calvary," by Henri Guerlin.

There is a tradition, adopted and defended by many noted men, that Claudia Pricula, Pontius Pilate's wife, and Veronica, Zaccheus' wife, were Gallic women, and hence the title of the piece.

Monsieur Guerlin's play has this amount of originality: that Jesus does not appear in it. He is always kept at a mysterious distance, as a sacred thing, which strikes us as being in the best taste and heightens the effect of grandeur in a poem profoundly religious. As a rule in religious dramas Jesus in person is generally the central figure, and no author ever makes him say things worthy of himself; and again he is always represented by an actor who, no matter how excellent he is, degrades so grand a face. Mr. Guerlin is to be congratulated on this very great negative quality in his poem.

Although, however, in a drama of this kind an invisible Jesus fills the play without appearing, and gives it a certain element of profound dramatic emotion, yet precisely for this, because of the intensity of that emotion, it seems that he should be given to us for a moment toward the end. We want the satisfaction of hearing Jesus or at least of seeing him. We have seen too much of him with the eyes of thought through the medium of what the actors tell us—dragged to the tribunal, insulted, beaten, covered with blood and weighted with his cross—to not desire to see him for an instant with the eyes of flesh at the end of his sacred agony, and not seeing him we feel frustrated in our desire and in our patient waiting. As in "The Martyr," and here with better effect, the back of the stage might open and the cross on Golgotha might appear for one moment and then the curtain drop for the last time. There need be no long speeches, such as Johannes makes for a quarter of an hour. Mr. Guerlin has pushed an excellent idea too far. We wish he had learned from Racine something of the final climax in "Athalie."

These remarks are, however, not meant as a reproach. Mr. Guerlin has made a great deal of the hesitating character of Pontius Pilate, upon whom rest all the efforts of Claudia's good heart and of her friend Veronica's; he has not the courage to resist the injunction of the Jewish people. But do not let us forget that all this passes in the house of a family. They dispute, they supplicate, they are supplicated, they weep, they dry the dear tears of those who weep; but their passions are sweet, gentle and weak. This makes it a light sort of family play. We see the immense tragedy of Calvary across a tragedy of bourgeois life. The effect is sufficiently curious. We see Golgotha at a distance which keeps increasing. This does not displease precisely, but it astonishes. The characters are well traced. Pontius Pilate never falls from what he should be—into either the odious or the ridiculous. The two Gallic Christians are not very distinguishable by any marked traits one from the other, perhaps; it is sufficient that Claudia is a melancholy, dreaming Christian, while Veronica is an ardent, passionate, suffering Christian who will work energetically for the new faith. They are the Ismene and Antigone of Christianity.

On the whole the play does great honor to Mr. Guerlin.

"Joseph of Aramathea," Gabriel Trarieux's three act play, produced at the Theatre Antoine, can hardly be called a play. It is more of a psychological study. As such it is excellent, but as a play it will never hold an audience.

The author has adopted that well known version of several historians that Jesus, buried by Joseph of Aramathea, was then taken out of his sepulchre by him again and reburied secretly in another place, in order that his body might not be disrobed and insulted by Caiaphas and the Pharisees.

The women who go to his tomb the next morning find it empty, and imagine that they see him resuscitated and run and tell everybody.

The first act is a discussion on the justice of Christ's condemnation; whether he said really or metaphorically that he was King of the Jews.

In the second act Christ is dead. Joseph of Aramathea and Nicodemus speak of him with sorrow, the enthusiasts with sombre exultation. Next the women go to the sepulchre and return with a kind of mystical delirium and tell what they have seen.

In the third act the disciples have received the words of Mary Magdalen and the other women and believe them with all the ardor of their hearts. No one can resist the fire which has just been kindled and the new faith begins to spread. Joseph of Aramathea tersely does not try to undeceive them. "What is the good," he thinks. Only to Cephas does he tell the truth. He says to him: "Cephas, thou art going to preach the glad tidings; thou art going to Galilee to spread the faith; thou art going to preach Jesus resuscitated—wouldst thou see him? He is there in my house behind that stone." Peter sees Jesus with astonishment, hesitates, but finally decides that it is better to leave the people in their sublime error, and he departs for Galilee, in spite of the revelation which Joseph of Aramathea has made.

It may be thought from this that this drama is full of irony and skepticism, but, on the contrary, it is full of a profound spirit of religiousness.

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